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"The Cinematic Effect of Love Addiction on Metaphorical Preferences"

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Abstract

The cinematic effects of *Fatal Attraction*, a negative depiction of love addiction, and *Wuthering Heights*, a positive depiction of love addiction, were used to test their effect on students' metaphorical love preferences. Eight of Robert Sternberg's love metaphors were selected and, based on participants' metaphorical choices, an unhealthy and healthy group were created. It was hypothesized that both the unhealthy and healthy group would be unaffected after watching *Fatal Attraction*, but that *Wuthering Heights* would affect a change in the healthy group towards more unhealthy, addictive metaphors, while not affecting a change in the unhealthy group. The original hypothesis was not supported, suggesting it takes more than a day, most likely years, for movies to change views on love. This experiment did not support Sternberg's research who supports the negative impact of films on love styles; however, if this experiment had taken place over the course of years, the hypothesis most likely would have been supported, supporting Sternberg's research. There were significant findings when it came to the addiction group (people who ranked the addiction and fantasy metaphors the highest). It was supported that those in the low end of the addiction group had less within group variability, versus those in the high end of the addiction group, supporting Peele's research on the emotional instability of a love addict. In the future, other aspects influencing love should be taken into consideration, such as age, sexual preference and culture, considering the multi-dimensional nature of such a topic.
The Effect of Cinematic Love Addiction Stories on Metaphorical Love Preferences

Many theories have been developed to explain the psychology of love. The problem is that it may be indefinable and immeasurable. "Love has always been one thing—maybe the only thing—that seemed safely beyond the research scientist's extending grasp," (22) stated Harry Harlow, the American Psychological Association's President in 1958. Harlow further declared that the scientific research behind love is nonexistent: "Psychologists have failed in their mission" (Sternberg & Rubin, 1988, p. vii). Harlow's speech appeared to provoke research about love, leading to countless theories and measurable scales, beginning with Lee's Love Styles (1973) and recently Sternberg's (1986) Triangular Theory of Love. Psychologists realized love is arguably one of the greatest, yet most under-studied phenomena on earth. It is now a half century later, and things have changed. Research has attempted to explain this thing called love.

Research over the past 40 years has offered varying definitions of love. For example, Harvery (1997) describes connections with relationships. Lee (1973) named six styles of love: eros, ludos, storge, pragma, mania and agape. Hatfield (1978) developed a Passionate Love Scale based on passionate love, while Bryne (1971) originated a Law of Attraction based on attraction and negative and positive reinforcement. Finally, Ainsworth (1978) examined the kind of love that exists between parents and children. While all of these theories garnered research and interest, Sternberg's (1986) Triangle Love Theory is recognized as one of the most popular approaches to love. Later Sternberg added love metaphors, arguing that love is exemplified in various stories (Snyder et al., 2005). Sternberg's twenty-five love stories were examined in this research. As shown, psychologists define love differently. Thus, all these scales
demonstrate the complexity and diversity involved in love studies, considering the various aspects each theory reveals.

Unlike other countries in which arranged marriages place young women and men into permanent arrangements, most Americans find this practice absurd because of a common narrative: People live to find the love of their life, their Prince Charming or their Juliet. These stories pervade our Western culture through classic children’s tales and through academic study through our education system. Children can recite the story of Cinderella. Many American students study Shakespeare’s Romeo and Juliet. The biggest box office hit in American movie theatres was Titanic, a love story of extreme proportions. Unfortunately, many of these stories, such as Cinderella, Titanic and Romeo and Juliet share an unhealthy form of love of addictive love. In Cinderella, Cinderella is miserable until her Prince Charming rescues her from her evil stepfamily. In Titanic, Jack lets himself die so his beloved, Rose, can be saved from freezing waters. In Romeo and Juliet, both lovers commit suicide because they cannot be with one another.

Peele (1975) states that love addiction has been applied to “persons who obsessively seek to regain a pleasurable love state which existed with a former love relationship” (p.141). Therefore, love addicts will seek out relationships to fill a former feeling, becoming addictive to each and every current relationship. Dysfunctional emotions such as “distrust, feelings of rejection, loss of self-worth, deep-seated anger, feelings of failure and loss” (Timmreck, 1990, p.516) dominate a love addict’s psyche.

According to Peele, love addiction infiltrates societies where love is supreme. He proposes the theory of an “Addicted Society.” Society no longer favors farm and town living; thus, humanity has shifted from a down-to-earth, community-centered
lifestyle to one of alienation and technological dependence. People live to fulfill addictions, as demonstrated by our societal dependence on technology and fast food, creating Peele’s “Addicted Society.” Although many people are familiar with addictions, such as alcohol or other narcotics, our addicted society rarely mentions love addiction.

“People can feel as helpless without their lost loves, like a drug addict might feel without their drug fix. The euphoric high experience from drug addiction comes when a chemical substance is introduced into the body, whereas, in love addiction the pleasures or the desire for pleasurable feelings are derived from memory and past emotions, sexual feelings and experiences” (Timmreck, 1990, p.516).

Love Addicts Anonymous (LAA) clinics were developed and are located throughout the USA, Canada and the UK (Silcoff, 2004). The word “addiction” is defined as a “progressive, chronic and ultimately fatal disease that leaves the addict powerless, experiencing a loss of control in the ability to refrain from a drug of choice” (Lemanski, 2000, p.14). When the “drug of choice” is love, how does this affect the brain? Studies at the UK National Addiction Centre show that dopamine, the drug released by the brain when it is sexually aroused, has similar effects on the body and mind as cocaine or speed. Some may argue that attraction and lust act as powerfully as a drug. Consequently, love addiction may not just be a societal cause, but a neurological one as well (Stuart, 2004).

With all this complexity, it is no surprise that certain aspects of love, like Peele’s “Addicted Society” and Sternberg’s love addiction story, have been left unstudied. When examining love addiction, it is hard not to point to pop culture. Naturally, pop culture shapes society; therefore, some people tend to apply movies to reality. For example, in Fatal Attraction Alex spends an illicit weekend with Dan, a married man, and before the viewer knows it, she is wielding a kitchen knife at him and boiling the family rabbit.
Movies such as *Attraction*, *Taxi Driver*, *The Fan*, *Copycat* and *The Cable Guy* are popular films that depict the negative effects of love addiction (Gates, 1996).

Other films positively depict love addiction. Emily Bronte’s novel *Wuthering Heights* was made into a movie in 1992, and similar to the classic play-made-movie *Romeo and Juliet*, this film is praised as one of the greatest love stories of all time. However, is their love healthy? Heathcliff and Catherine form “destructive threads that weave a fascinating tapestry…but what makes this relationship so appealing?” (Goodlett, 1996, p.316). “Romanticism” is the answer for many scholars. “Catherine and Heathcliff’s bond can best be described as an addiction,” (Goodlett, 1996, p.320-321). Other films that positively depict love addiction are *Romeo and Juliet*, *Cinderella*, *The Notebook*, *Snow White*, just to name a few.

Supporting the theory that pop culture shapes the way we love, Sternberg developed a practical theory based on love metaphors, which he called love stories. Sternberg’s main theory on love is that people follow a story. Sternberg (2003) states, “we start forming our ideas about love soon after birth, based on our inborn personality, our early experiences, our parents’ relationships, as well as depictions of romance in movies, television and books. We then seek to live out these conceptions of love ourselves” (p.3). Sternberg promotes the idea that people learn from pop culture, simply because “the best mirrors of the romantic experience are *Wuthering Heights*, *Casablanca and General Hospital*” (p.1).

Each of Sternberg’s love stories is a metaphor. See Sternberg (1994)’s twenty-five love metaphors diagram in Table 1. Sternberg predicts that six metaphors have a good to excellent potential for success in a romantic relationship, whereas nineteen have
a poor, low, variable or moderate potential for success in a romantic relationship. The following study uses Sternberg et al.’s (2001) research as an empirical base. Sternberg et al suggests that these stories come from our exposure to television or movies or by reading fiction, and that over time we mimic certain ones as a result of our exposure.

Sternberg factor analyzed his twenty-five stories, resulting in seven components. Love addiction, recovery and history appear as the fourth component, representing relationships that have negative potential for success. This factor, along with the second factor, democratic government, travel, garden and sewing, were used in the present study. The latter represents relationships that have positive potential for success in romantic relationships. Because there are unequal love stories, one story, the fantasy story, will be taken from Sternberg’s fifth component and added to the group with negative potential.

Idealization, a key component of the fantasy metaphor, has been suggested by Sternberg (and Peele) to be a key element in love addiction, especially where the cinema is concerned (e.g. Cinderella, Romeo and Juliet etc).

Sternberg et al.’s (2001) research on correlations of the stories with satisfaction demonstrated the following: Unhealthy stories are better predictors of romantic satisfaction than healthy stories. “It appears that maladaptive stories are more likely to lead to dissatisfaction than adaptive stories are to lead to satisfaction, perhaps because certain stories can ‘break’ relationships but no particular story can ‘make’ relationships” (p.214). Sternberg labels some metaphors as healthy, giving those metaphors a high chance of success in relationships, and some as unhealthy, giving those metaphors a low chance of success in relationships.
Sternberg’s (2001) first metaphor in Table I (see appendix) is the addiction story that includes “strong, anxious attachment, clinging behavior, and anxiety at the thought of losing the partner.” Typical views of the relationship are “If my partner were to leave me, my life would be completely empty” (2001, p.204). Sternberg gives this kind of love a low potential for success. Other metaphors that emulate the addiction story are the recovery story (i.e. “I often end up with people who face a specific problem in their past or present life, and I find myself helping them get their life back in order.”), the history story (i.e. “All our past has become part of us.”) and the fantasy story (i.e. “I think people owe it to themselves to wait for the partner they have always dreamed about.”). All four of these metaphors have a low or variable potential for success. Four metaphors that embody healthier love are the democratic government story (i.e. “I believe that the issues of love and power can be resolved, provided partners are willing to share both love and power.”), the travel story (i.e. “I believe that beginning a relationship is like starting a new journey that promises to be both exciting and challenging.”), the garden story (i.e. “I believe a good relationship is attainable only if you are willing to spend the time and energy to care for it, just as you need to care for a garden.”) and the sewing story (i.e. “Love is whatever you make it.”) (2001, p.204-205). All four of these metaphors have a high or excellent potential for a successful, long-lasting relationship (Sternberg, 1994).

When a metaphor predicts satisfactory potential in which partners are equal, people who adopt any of these will be categorized as healthy. According to Sternberg et al. (2001), equal relationships are healthiest because there is an equal power distribution and equal dedication from each party to the relationship. Contrastingly, those who select metaphors in the poor potential category will be labeled unhealthy. According to
Sternberg et al., these metaphors resemble unhealthy relationships with a strong emphasis on the role of the past and unbalanced idealization of each other.

Sternberg et al. (2001a) assessed the reliability of a love-stories scale and determined which stories clustered together. For the twenty-five stories, the reliabilities ranged from 0.68 (police story) to 0.93 (addiction story), with a median of 0.86. Additionally, Sternberg et al. (2001b) validated the love stories measure by relating scores on it to scores obtained for measures generated by other scales. Relevant to the present research, significant correlations were obtained between Sternberg’s triangular component commitment and the recovery love story (-0.48), as well as the triangular component intimacy and the recovery love story (-0.57). Also, significant correlations were found between the triangular component passion and the recovery love story (-0.53) and the history love story (0.40). In this instance, the history love story was positive because there were some aspects of it that could be healthy. For example, if a couple dwelled on the past, focusing on past romantic successes, attempting to emulate those. In regards to Lee’s Love Styles, significant correlations were found between mania and the recovery love story (0.44). However, no significant correlations were found between addiction. Also, as shown, no other significant correlations were found with any other love stories, besides recovery and history.

The following work takes Sternberg et al.’s work one-step further. Sternberg suggests that his love stories are interwoven into the fabric of pop culture through films, television and fiction. Eight metaphors, as represented by two clusters, are depicted in the film and are examined.
It was hypothesized that people who preselect unhealthy metaphors to describe their ideal relationship would show greater preference for healthy metaphors after viewing both *Wuthering Heights* and *Fatal Attraction* because regardless of the cinematic depiction, this group will see both films as positive depictions. It was hypothesized that people who preselect healthy metaphors to describe their ideal relationship would show greater preference for unhealthy metaphors after viewing *Wuthering Heights* because this film clip is a positive depiction of love addiction; yet they will show no change after viewing the negative depiction, *Fatal Attraction*. Thus, the only change that was predicted to occur was after the people who preselected healthy metaphors to describe their ideal relationship saw *Wuthering Heights*.

**Method**

**Participants**

Sixty-one University of Richmond undergraduate students enrolled in Introduction to Psychological Science volunteered to participate in this study. They received two lab credit points, ample class credit, for participating in this study. Half of the participants were 18 years old, thirty percent were nineteen years old and the rest were older than nineteen, but less than twenty-two years of age. Sixty percent of the participants were female and forty percent were male. Ninety-three percent were heterosexual, 2 percent homosexual and 4 percent bisexual. Sixty-seven percent were not in a committed relationship and thirty-two were dating. None of the subjects were married nor divorced. The majority of the subjects had dated (defined as three or more months) either three or less people or more than three people. The experiment followed APA standards.
Materials

Pre-Film Questionnaire: (adapted from Sternberg’s love stories, Appendix A)
This questionnaire asked students demographic questions and to rank order the
metaphors, so they could be placed into a healthy or unhealthy group (see appendix C).

Post-film Questionnaire: (adapted from Sternberg’s love stories, Appendix A)
This questionnaire asked students to rank order the metaphors and rate how strongly they
felt about their ranking. They completed this questionnaire after each film (see appendix
D).

Films: Thirty minute clips from Fatal Attraction (1987), directed by Adrian Lyne,
and Emily Bronte’s Wuthering Heights (1992), directed by Peter Kosminsky, were used.
Specifically, Fatal Attraction shows a character that literally looses her mental health due
to love addiction (and a clinical disorder), leading to violence, something that viewers
were predicted to view negatively. Wuthering Heights shows in romantic light characters
in a romantic light who are deeply in love, something viewers were predicted to view
positively.

Procedure

Testing occurred over a two-day period in three sessions. Before beginning the
session, students were asked to sign in (in order to receive class credit) and to read over
and sign the “Informed Consent Form.” Upon completion, students were asked to think
about their ideal relationship and fill out the “Pre-film Questionnaire.” If they chose one
of the four metaphors that represented love addiction, they were classified as unhealthy
for this study. If they chose one of the four metaphors that represented a healthy
relationship, that is non-love addiction, they were classified as healthy.
Participants then viewed one of the two films. (The two films were shown in counterbalanced order over the three groups.) After each film they filmed out a Post-Film Questionnaire. These questionnaires were meant to prime students to think about relationships they desire and hope to emulate in their lives. Students could look back to see what they had ranked previously, but were encouraged not to refer back once a choice had been made. Each questionnaire took about 5 minutes to complete. After the completion of the last questionnaire, students were told they had completed the experiment, were debriefed and given class credit for participation.

Results

The grouping of metaphors by Sternberg (2001a) highly correlated with the grouping of metaphors made in this research, meaning if participants picked one unhealthy metaphor, like love is addiction, more than likely they rated other unhealthy metaphors as ideal. The participants were separated into two groups based upon their rankings of the metaphors. A frequency distribution showed that fifty percent of the participants sum rankings of Sternberg’s healthy metaphors was below ten; these were named the Healthy group because they ranked the healthy metaphors relatively high. Similarly, a frequency distribution was calculated for Sternberg’s unhealthy metaphors. Fifty percent whose ranking sum of unhealthy metaphors was high, below twenty in this case, were named the Unhealthy group. The cutoff for the unhealthy metaphors was much higher because the students were much less likely to choose them. If there was an overlap on the two groups or if a subject fit neither group, those participants were eliminated. Eleven subjects were eliminated.
The original hypothesis was not supported. A 2X2 (Healthy/Unhealthy X Movie Type) ANOVA calculated the rankings of these summed metaphors of the Healthy and the Unhealthy groups after viewing the clips from each movie, and the F value was not significant (F=5.09). There were no differences among the healthy group. Regardless of which film they saw, they continued ranking the unhealthy addictions, as they had originally- not descriptive of themselves. The Unhealthy group, though, showed more variability. They appeared more influenced by the films. After viewing *Wuthering Heights* they continued to rank the unhealthy metaphors high in describing themselves, but after viewing *Fatal Attraction* they ranked the unhealthy metaphors slightly lower. However, this within group difference was still very slight.

To explore two metaphors further, we combined the addiction and fantasy metaphors were combined, creating the addiction group. These two metaphors were selected because research showed these two metaphors as best representing the core of love addiction: idealization and dependency. An ANOVA was run to showed the *Wuthering Heights* effect and the *Fatal Attraction* effect using high and low addiction groups as the independent variable, which was split into high addiction and low addiction groups. A one-way ANOVA (addiction x film type) showed that regardless of which film was viewed, those high addiction viewers had more of a within group mean difference than the low addiction viewers. The ANOVAs for *Fatal Attraction* and *Wuthering Heights* were almost identical and both were statistically significant (see figure B). These results further suggest the apparent usability and/or confusion of the unhealthy, as opposed to the healthier participants.
Additionally, an item analysis calculated Pearson correlations. Rankings generally showed significant correlations among the three administrations of the scaled, showing little effect of the film clips. Four negative correlations were found, however, none related to the key metaphor: addiction. Concerning addiction, the addiction group (addiction & fantasy) showed three positive correlations; *Wuthering Heights* showing the smallest correlation .751 (pre-*Fatal*), .571 (pre-*Wuthering*) and .698 (pre-*Wuthering*). Therefore, after *Wuthering Heights* was shown, people chose addiction group metaphors to describe their ideal relationship less, not supporting the original hypothesis.

Discussion

The original hypothesis predicted that viewing a clip from *Wuthering Heights* would create change in people who preselected healthy metaphors for their ideal relationship, and that this would be the only change in ideal relationship preference. This hypothesis attempted to show the following. First, people who preselect healthy metaphors to describe their ideal relationship would show a change and have greater preference for unhealthy metaphors after viewing *Wuthering Heights* because this film clip is a positive depiction of love addiction. However, they would show no change after viewing the negative depiction, *Fatal Attraction* because *Fatal Attraction* would further verify the unhealthiness of love addiction in healthy participants. Likewise, for people who preselect unhealthy metaphors to describe their ideal relationship, *Fatal Attraction* would further establish the necessity of love addiction for unhealthy participants. Additionally, for unhealthy participants viewing *Wuthering Heights*, a positive depiction of love addiction would most definitely support their unhealthy preference, likewise
inducing no change for their ideal relationship preference. These hypotheses were not supported.

The variability within groups supports Peele's research on the instability of love addicts: Dysfunctional emotions of distrust, rejection and insecurity control a love addict's psyche (Timmreck, 1990, p.516). The mean differences for people who preselect unhealthy metaphors were higher when compared to the mean differences for people who preselect healthy metaphors. Additionally, the post hoc analysis run on the addiction group showed that when people who preselected addiction and fantasy the highest (i.e. high addiction group) were compared to people who preselected addiction and fantasy lowest (i.e. low addiction group) there was more arability in the high addiction group than the low addiction group. This finding supports Peele's (1975) research and suggests a love addict's confusion when it comes to their ideal relationship preference. Because a love addict does not know exactly what he or she wants, conflict and eventual failure results in romantic relationships causing unhealthiness in romantic relationships seen in this experiment's unhealthy group.

Sternberg (2003) asserts that we base our ideas about love from "depictions of romance in movies, television and books," which we then "seek out...ourselves" (p.3). This was not necessarily supported by the findings and, because the original hypothesis was not supported, these findings themselves imply little. However, these results do show that if the cinema is to affect ideal relationship preferences, it is not overnight, but a lifelong process. This finding that the films had no effect is clearly indicative of the length of time needed to make a change desired by this experiment. Specifically, the unsupported hypothesis makes sense because apparently how can two thirty-minute film
sessions be expected to change a deeply engrained feeling on romantic love. A longitudinal study, tracking participants over a period of years, would have been more appropriate to support this research.

As far as future research is concerned, this experiment could be altered to contribute more to future findings. First, the majority of this population was heterosexual 18 year olds, who have had little experience with love. Their lack of maturity may have contributed to a greater lack of understanding of love. A more diverse population not just in age, but sexual preference, may produce more insightful findings. Likewise, as discussed before, a longitudinal study over a span of years would have been more appropriate for this study; however, time constraints did not permit that. Finally, and most importantly, views on love are multi-influential, meaning many elements go into shaping our expectations of love. Our family systems, past relationships, sexual preferences, cultures (etc), all shape our love preferences, none of which were tested in this experiment. It would be careless to assume the cinema was the only predictor of love styles. Hence, it is important to keep in mind for future research the multi-dimensional nature of love, something this experiment neglected.
References


Stuart, J. (2004, December 7). When love is the drug; if you’re repeatedly drawn to the high of destructive. *The Independent*, 1, 11.


Appendix A

STERNBERG'S "LOVE AS A STORY" METAPHORS

Red=Used in this Research
Underline=Unhealthy Group
Bolded=Healthy Group

1. Addiction: Strong anxious attachment, would die without
2. Art: love of partner for psychical attractiveness
3. Business: Relationships as business propositions
4. Collection: Partner viewed as 'fitting in' to overall scheme
5. Cookbook: Doing things in a certain way (recipe)
6. Fantasy: Saved by a knight or marry a princess
7. Game: Love as a game or sport
8. Gardening: Relationships need to be continually nurtured
9. Democratic Government: Two partners equally share power
10. History: Events of relationship form an indelible record
11. Horror: Relationships in which you terrorize or are terrorized
12. House and home: Relationship have their core in the home
13. Humor: Love is strange and funny
14. Mystery: You shouldn't let too much be known of yourself
15. Police: Keep close tabs on your partner
16. Pornography: Love is to be degraded or to degrade
17. Recovery: After past trauma, person can get through anything
18. Religion: Love as a set of feelings dictated by religion
19. Sacrifice: To give of oneself or be given to
20. Science: Love can be understood, analyzed and dissected
21. Science Fiction: partner is like an alien: very strange
22. Sewing: Love is whatever you make it
23. Theatre: Love is scripted and predictable
24. Travel: Love is a journey
25. War: Love is a series of battles in a devastating, continuing war
Appendix B:

**RANKINGS AFTER WH**
- Healthy Metaphors
- Unhealthy Metaphors

**RANKINGS AFTER FA**
- Healthy Metaphors
- Unhealthy Metaphors
Appendix C: Pre-Film Questionnaire:

Your Age (please circle one):
17 18 19 20 21 22 23

Your Gender (please circle one):
Female Male NR

Your Sexual Orientation (please circle one):
Heterosexual Homosexual Bisexual

Your Current Relationship Status (please circle one):
Single Dating Married Divorced

Your Relationship History (please circle all that apply):
Never dated anyone Dated 3 or less people
Dated more than 3 people Dated 7 or more people
Engaged Married only once Married more than once
Divorced only once Divorced more than once

Here is a list of metaphors that symbolize various types of romantic relationships:

Love is Recovery: "I often end up with people who face a specific problem in their past or present life, and I find myself helping them get their life back in order."

Love is a Democratic Government: "I believe, contrary to what many people believe, that the issues of love and power can be resolved, provided partners are willing to share both love and power."

Love is a Garden: "I believe a good relationship is attainable only if you are willing to spend the time and energy to care for it, just as you need to care for a garden."

Love is Fantasy: "I think people owe it to themselves to wait for the partner they have always dreamed about."

Love is Addiction: "If my partner were to leave me, my life would be completely empty."

Love is Sewing: "I believe involvement in a close relationship is like sewing a dress or a shirt; it is in your own hands to make it fit just right."

Love is Travel: "I believe that beginning a relationship is like starting a new journey that promises to be both exciting and challenging."

Love is History: "I often think about all the moments that I have shared with my partner and how much this common history means to me."

Question 1: Please rank order these eight metaphors from most ideal to least ideal.


Questionnaire D: Post-Film Questionnaire

Here is a list of metaphors that symbolize various types of romantic relationships:

**Love is Recovery:** “I often end up with people who face a specific problem in their past or present life, and I find myself helping them get their life back in order.”

**Love is a Democratic Government:** “I believe, contrary to what many people believe, that the issues of love and power can be resolved, provided partners are willing to share both love and power.”

**Love is a Garden:** “I believe a good relationship is attainable only if you are willing to spend the time and energy to care for it, just as you need to care for a garden.”

**Love is Fantasy:** “I think people owe it to themselves to wait for the partner they have always dreamed about.”

Love is Addiction: “If my partner were to leave me, my life would be completely empty.”

**Love is Sewing:** “I believe involvement in a close relationship is like sewing a dress or a shirt; it is in your own hands to make it fit just right.”

**Love is Travel:** “I believe that beginning a relationship is like starting a new journey that promises to be both exciting and challenging.”

**Love is History:** “I often think about all the moments that I have shared with my partner and how much this common history means to me.”

Question 1: What would be your *most ideal* relationship? What metaphor seems the very *best* to you?

Question 2: Rate on a scale of 1 to 4 (1 being “not very strongly” and 4 being “very strongly”) how strongly you feel that this metaphor is an ideal situation.

Question 3: Put the 8 metaphors in order of how important you think they are, 1 being the most important. Then, rate on a scale of 1 to 4 (1 being “not very strongly” and 4 being “very strongly”) how strongly you feel about this ordering.

Rating: _______