Influence of Romantic Comedies on Young Adults' Perception of Relationships

Veronika Konickova, Prague University of Economics and Business, Czech Republic

Abstract

The paper "Influence of romantic comedies on young adults' perception of relationships" focuses on the effect of the consumption of romantic comedies. The goal of the paper is to whether a correlation exists between the consumption of romantic comedies and young adults' attitudes toward romantic relationships, including their opinions, ideas, expectations, and relationship behavior. The theoretical section introduces romantic comedies as a movie genre. It presents the history of the genre, key practices and approaches, and typical characteristics. The work further describes how audio-visual media can potentially influence the audience, presents major theoretic approaches to audience research, and summarizes current knowledge and results in the field of the influence of romantic comedies. The following practical section shows the process and results of the research, which was done using a mixed approach including mainly interviews with young adults. In contrast to previous research, this work emphasized a gender-equal research sample to describe the influence on men as well, even though they are not the primary target group. The interviews focused on different aspects of romantic comedies' consumption, respondents' attitudes toward real romantic relationships, their belief in romantic myths, and their perception of characters' behavior in romantic comedies. The practical section of the paper includes a brief analysis of the content of selected romantic comedies: Grease (1978), Pretty Woman (1990), Love Actually (2003), 500 Days of Summer (2009), and Friends with Benefits (2011).

Keywords: Romantic Comedies, Romantic Movies, Young Adults, Perception of Relationships, Romantic Relationship, Audience Research

iafor

The International Academic Forum
www.iafor.org

Introduction

Film and television production has become a normal part of everyday life and can shape and influence its audience to varying degrees. Based on the content they watch, viewers can form their opinions and ideas about various aspects of life, including the social aspect. The genre of romantic comedies is no exception to this, as it is still very popular in film and television and focuses on the presentation of romantic relationships. This media content also has an impact on its audience and can shape and influence their perceptions of real romantic relationships. At the same time, romantic comedies can create pressure in terms of behavior and appearance. These aspects are presented unrealistically in films, which can lead to high expectations and subsequent unfulfilled and disappointing expectations.

Existing studies suggest a link between viewing rates of romantic comedies and belief in romantic myths and the idealization of relationships. Most studies have focused primarily on examining these phenomena in teenagers. This dissertation focuses on young adults as individuals who are likely to have experienced some form of romantic relationship in their lives. The group of young adults also offers diversity within relationship experiences, with some already married at this point in their lives and others still searching for a partner. This paper also has the ambition to explore a gender-balanced research sample and not just focus on women, who are the target audience for romantic comedies.

The genre of romantic comedy

Romantic comedy is a typical example of a so-called genre film, which is often considered a typically inferior type of entertainment, especially in contrast to art films. Genre films are made to cater to a mass audience and thus, of course, to make more money. Thus, they adhere to tried and tested archetypes, plots, and characters that have been proven to work in the past (Mortimer, 2010). However, the specific definition of a romantic comedy is quite problematic, as romantic storylines are a part of many films and far from all of them would be classified as romantic comedies. Thus, how romance is highlighted or suppressed in the plot plays a role. A romantic storyline can be the primary focus of a story, but it can also be a side plot to complement another message. This can also be supported by the marketing of the film, for example, the visuals for the poster, where often the central motif is a photograph of the couple, accompanied by a slogan suggesting their romantic connection. Of course, the comedic aspect is also important, just as the emphasis in modern romantic comedies is on tears and evoking emotion (McDonald, 2007). A romantic comedy is a kind of hybrid of romance and comedy, with the main aim of portraying a relationship that usually has a happy ending - a successful culmination of a plot involving the pursuit of love. Although the viewer is exposed to various emotions throughout the film, he or she is swept along by them, expecting that this is only a temporary state and that everything will turn out well. Tears and emotions are thus as much an emotional tool for romantic comedies as fear is for horror films, and the audience willingly exposes themselves to these emotions (Mortimer, 2010).

The comedic subtext can be achieved by using several principles to enrich the romantic plot. Jenkins and Karnick (1995) defined surprise, unexpectedness, and deviation from the normal as one of these elements. The degree of familiarity of the audience helps to build this narrative – if the audience knows more than some of the characters in the story, they are placed in a privileged position from which they can perceive the irony of the character's behavior. This can be used particularly in films that contain a motif of make-believe, such as *How to Lose a Guy in 10 Days* (2003). Another element is the 'gag,' which also uses the

element of surprise and can help flesh out a character. These are distinctive moments that are easy to remember and have the potential to become iconic. In general, however, romantic comedies rely more on an overall lighthearted narrative than on specific jokes.

The very basic narrative formula is „boy meets girl", a term referring to a simple plot scheme where a boy meets a girl (presumably in a "meet-cute"), the boy loses the girl or can't be with her, the boy eventually gets the girl and they live happily ever after. Most romantic comedies are based on this classic plot, possibly with slight variations or more entanglements (McDonald, 2007).

McDonald (2007) also points out the characteristic elements of ideological messages that romantic comedies communicate. As already suggested within the historical development, the primary and underlying ideology of romantic comedies is the importance of romantic relationships and, by extension, marriage, and monogamy. This extends to the stability of Western society that honors these values. An important aspect of film ideology is the fact that films do not merely mirror reality, but also help to shape it. Within modern romantic comedies, we encounter a wider range of ideologies and social patterns that are presented. These include different types of relationships and families, as well as a departure from the traditional female perspective to a more gender-balanced one that may attract more male viewers as well.

The influence of audio-visual media

One of the main aspects of media that is often discussed is its influence on those who consume it. The influence of the media is usually discussed in a rather negative context, where the media influence their audience in an undesirable way (Meier, Hull, Ortyl, 2009). However, strictly avoiding certain themes is not an ideal solution, as audiovisual content is censored in this way. However, if certain motifs are deliberately omitted, we limit their representation within the depiction of reality. If the media are to represent reality, it is necessary to include the potentially negative and controversial components of reality. The function of media is not only to entertain but also to inform and educate (Henderson, 2007). This includes topics that may be more challenging to portray and communicate. Here, consequently, it is important to place great emphasis on the appropriate portrayal and factual accuracy of the themes communicated. Popular culture is an important part of contemporary everyday life that helps interpret real-life experiences, navigate relationships, and potentially be turned to by audiences for advice (Milmine, 2015).

In the case of romantic and sexual relationships, audiovisual media is one of the main sources of information alongside parents, friends, and school. Different research varies in the percentage of these sources, but many cite television and movies as the most prominent (Harris, Scott, 2002). The desire to obtain information and learn from movies may be purposeful (Hefner, Wilson, 2013). However, often the content of films and television content influence young viewers as a part of a consuming culture, which in turn influences their perception of norms and reality (Collins, Elliott, Berry, et al., 2004). Harris and Scott (2002) preface their article with statistics from the late 1990s when 56% of television content included sexual content (23% directly involved sexual behavior). Collins, Elliott, Berry, et al. (2004) then present results from an examination of television content from the beginning of the millennium, when the percentages rose to 64% sexual content, of which 32% represented sexual behavior and 61% represented verbal mention of sex.

Two main theories have been used to investigate the effect of media on audiences - social cognitive theory (Bandura, 1986, 2002) and cultivation theory (Gerbner et al., 2002). Bandura (1986, 2002) describes that according to social cognitive theory, audiences actively observe how relationships and behaviors are portrayed in audiovisual content and seek inspiration for their potential behaviors in this portrayal. While watching films and television content, viewers memorize behaviors that they then use as models for their own decisions. The social cognitive theory works particularly well in situations where the behavioral model is presented by an attractive character or a character with whom the viewer identifies. The chances of imposing and repeating the behavior are further increased if the behavior is presented as desirable in the story, the character receives no consequences or is even rewarded (Bandura, 1986, 2002). A negative consequence of social cognitive theory in the context of contemporary popular audiovisual content is the replication of unrealistic models. Because movies and television shows often rely on unrealistic and exaggerated depictions of relationships and behavior for their success, viewers base their models on inappropriate examples. Achieving the desired effect is thus very challenging because real-life situations may be opposed to film ones, failing to meet viewers' expectations (Johnson, Holmes, 2009). Cultivation theory opts for a passive approach, as opposed to social cognitive theory, which suggests an active approach for viewers to search for behavioral patterns. According to this theory, television has become the primary source of socialization and everyday information for most of the population. As it uses and repeats the same motives and images within its content, it influences its viewers' perception of reality. Cultivation theory thus states that if a viewer is exposed to a particular message, or depiction, for long enough, that depiction will influence their view of the same situations (Gerbner et al., 2002). Originally, the theory was tied to television content viewing in general, but research dealing with cultivation theory demonstrates a link between specific genres and perceptions of reality in a particular area of life, rather than the effect of television viewing on overall perceptions of reality. Thus, according to this theory, viewers who consume large amounts of romantic films and television programs construct their perceptions of real relationships and romance according to how that content presents them (Johnson, Holmes, 2009).

Based on the literature review, the effects of watching romantic comedies (and romantic films in general and romantically oriented television content in particular) can be divided into several main categories that influence viewers' perceptions of reality and, eventually, their behavior, expectations, and values within romantic and sexual relationships.

Meier, Hull, and Ortyl (2009) focus their study directly on the association of relationship values with an individual's gender and sexual orientation. They describe that young women hold more traditional relationship values than men and place more emphasis on the importance of marriage and family life. They are also more likely to expect to enter marriage in the future and that this union will be permanent. However, according to research by Meier, Hull, and Ortyl (2009), these findings were only applicable to heterosexual individuals, who also exhibited strong partner idealization. Even though women are more associated with romantic themes, both within popular culture and real life, the themes and portrayals in romantic comedies also influence gender stereotypes of men. However, when we talk about gender and sexual orientation in the context of romantic comedies, there is usually not much room for diversity. Based on their content analysis, Johnson and Holmes (2009) state that the vast majority of characters in romantic comedies are white, middle-class, heterosexual individuals. If diversity is included in a film, it is unlikely to be related to the central couple. Therefore, gender stereotypes arising from romantic comedies also relate to traditional gender (female and male) with a heterosexual orientation. Men are portrayed within the

romantic content as the proactive ones who initiate all actions. Men are the ones who are supposed to approach the woman, express their interest, ask her out, plan the date, pick the woman up, and guide her through the whole date. At the end of the date, it is also men who initiate potential physical contact, such as a kiss (Rivadeneyera, Lebo, 2008). Overall, the plot of romantic stories expects more energy and action from men. In addition to making the first move, they should include compliments to the woman and often "fight" for her - facing the obstacles that the story puts in the way of their love. Thus, men are the initiators of grand romantic gestures (Revilla Sánchez, 2021). Women, on the other hand, are portrayed more passively, as the initiation of a romantic relationship by a woman is not considered appropriate. Women wait for an invitation to go on a date, enjoying the prepared program and possibly responding to the contact initiated by the man (Rovadeneyra, Lebo, 2008). Nowadays, the role of women has shifted more and there is no longer such an emphasis on waiting for action from the man; the woman can initiate the relationship or intimacy as well. However, there is still a lot of emphasis on the woman being charming and perfect. A woman should live up to the man's expectations and fantasies so that he has an interest and reason to fight for her and make the effort that is expected of him (Revilla Sánchez, 2021).

The main theme of romantic comedies is naturally romantic and intimate relationships, within which certain values and behaviors are presented. Therefore, frequent viewing of this genre also has an impact on the relationship values and behaviors of the audience. The negative factor of this influence can occur because movies and television shows use exaggerated and unrealistic portrayals of relationship situations to attract viewers (Johnson, Holmes, 2009).

Swindler (2001) examined the romantic relationships of middle-class Americans in her research and based on her observations, she defined four major "romantic myths" that many individuals still hold despite high divorce statistics and an increasingly realistic approach to relationships. The main romantic myths according to Swindler (2001) are Love at first sight, Fatal love, Love conquers all, and Happily ever after. Johnson and Holmes (2009) summarize the influence of romantic comedies as a certain romantic ideal that is made up of assumptions about love that the audience expects from real relationships. They incorporate four myths into this ideal according to Swindler (2001) and add one more - "love is blind" or can overlook flaws.

Dissatisfaction with one's real-life partner because of higher viewing of sexual content is related to idealization, which according to Hefner and Wilson (2013) is the most prominent influence of romantic comedies. Idealization often may not be directly related to intimacy and sex but to the relationship itself, or the romantic aspect of the relationship. The media can create extremely idealistic images of the perfect partner that cannot be fulfilled because of how unrealistic they are. The ability to create unrealistic expectations, such as idealizing the main characters, the partner relationship, and intimacy, is a major problem with romantic comedies and their way of portraying reality. It creates assumptions and expectations that real people and relationships are unable to meet, resulting in disappointment. This can lead to the end of the relationship due to the failure to meet the given expectations and ideals (Milmine, 2015). Television shows and movies present several ideal situations and qualities that are not obvious or even impossible in the real world. An example is the complete harmony of partners, as love implies a relationship of soul mates who can adapt to each other 100%, fit together perfectly, and always know all their partner's needs and preferences. At the same time, in the pursuit of a soulmate, it is possible to allow love to be too blind and overlook flaws that are signals of dangerous or toxic behavior that can escalate into violence (Revilla Sánchez, 2021).

Study Design and subjects

The research aims to find out whether and how watching romantic comedies affects young adults' attitudes and values in romantic relationships. The aim will be achieved by confirming or disproving the hypotheses established through a literature search and qualitative analysis of key themes in selected romantic comedies - Grease (1978), Pretty Woman (1990), Love Actually (2003), 500 Days of Summer (2009), and Friends with Benefits (2011).

H 1: People who watch more romantic comedies have more faith in marriage.

H 2: People who watch more romantic comedies are more supportive of traditional gender roles.

H 3: People who watch more romantic comedies are dissatisfied in real relationships.

H 4: People who watch more romantic comedies are more likely to believe romantic myths.

H 5: Viewers of romantic comedies tend to idealize and romanticize the behavior of romantic comedy protagonists while watching these films.

Respondents were individuals who were born between 1990 and 2001 and are therefore on the borderline between millennials and Generation Z. In the selection of respondents, emphasis was also placed on the gender balance of the respondents. For the research, respondents were approached by the researcher mainly through social networking sites. As part of the communication before the research, it was verified that they met the above requirements and were provided with the titles of the films under study. The 4 interviews were conducted spontaneously based on the verbal agreement without prior communication regarding the films under study. Less than half of the respondents were in contact with the researcher for the first time in this research, the rest of the respondents knew the researcher in the past. The final research sample consisted of 23 respondents, 11 males, and 12 females. The average age of the respondents was 24.8 years. Respondents came from a variety of socioeconomic and demographic groups. More than two-thirds of respondents are college educated (or in the process of pursuing a college degree) and more than two-thirds come from larger cities with populations over 100,000.

Based on the theoretical research, research objectives, and hypotheses, four main themes were chosen to divide the interview into four sub-sections. The different sections differ slightly thematically from each other and in some of them, a different interviewing approach is chosen. However, in the subsequent analysis and interpretation, data across sections are used as different variables according to the hypotheses set. The first section focuses on real relationships and aims to find out the respondent's values, ideals, and attitudes toward romantic relationships. The second section focuses on beliefs in romantic myths (described in subsection 2.3.4.2). This section is the quantitative part of the interview as it is a closed-ended question with a Likert scale offered. The respondent was presented with each of the romantic myths and asked to rate them on a scale of 1 to 5 based on how much they believe them or find them realistic. The third section of the interview was less personal and focused on eliciting opinions about romantic comedies. The last sections of the interview were again reactionary. Respondents were presented with ten model situations in the form of statements that came from five well-known romantic comedies. However, the statements are generalized, and it is not stated which movie the situation comes from or which characters are involved. Respondents were also told that they did not have to guess what movie the situation was from, but only to give their opinion of the statement - any thoughts, first reactions,

reflections on the romanticism or realism of the situation, whatever. The model situations given in this section are based on an analysis of selected romantic comedies (see Appendix).

Results

More than a third of the survey respondents identified romantic comedies as their favorite genre, which they often associate with relaxation. Respondents who identified romantic comedies as their favorite genre also watch them frequently (at least once a month) to very frequently (at least once a week). Half of the respondents have a neutral attitude toward romantic comedies. They do not consider them to be their favorite genre, but at the same time, they are not opposed to watching them. However, five respondents in this category have reservations about the romantic comedy genre because of its unrealistic nature, which spoils their overall perception of the genre. They like the romantic narrative and light comedy but find the way it portrays unrealistic ideals problematic. The problem with the unrealistic portrayal of relationships in romantic comedies was mentioned spontaneously by some respondents during the first question about their relationship with romantic comedies. In the specific question about the realism of romantic comedies, two-thirds of the respondents said that they hardly consider romantic comedies realistic at all, but they believe that there is some real basis in them.

Most respondents said they would like to get married or married in the future. Those who said they do not view marriage as a lifelong union have a neutral attitude toward romantic comedies (but one respondent perceived them as unrealistic) and watch them frequently. Two of these respondents would like to get married despite this belief. Other respondents who expressed uncertainty about entering marriage and about its longevity also identified romantic comedies as their favorite genre and watch them frequently. Therefore, H1 cannot be confirmed. Although most respondents were positive about getting married and the lifelong nature of marriage, the data obtained from the survey does not indicate a correlation with the amount of viewing of romantic comedies. Conversely, respondents who do not prefer the romantic comedy genre and do not watch them frequently indicated a willingness to enter marriage and a belief in marriage as a lifelong union.

Two-thirds of respondents said they do not favor traditional gender roles in relationships and find these divisions outdated and obsolete nowadays. These respondents included most male respondents. Two men said they agreed with traditional gender roles in relationships, but only in certain situations and under certain conditions. Respondents also saw a difference between gender roles at the initiation of a relationship and gender roles within a long-term relationship, which includes, for example, taking care of a joint household. In addition to the two male respondents mentioned above, five female respondents expressed similar views on traditional gender roles. They prefer traditional gender roles especially at the beginning of the relationship, as they expect the man to make the first move. At the same time, several of them stated their preference as paradoxical to their other values. Some respondents are in favor of gender roles even in the context of a long-term relationship, but they think that roles should be divided equally and not put significantly more burden on either of the couples. Respondents who said they agreed with traditional gender roles mostly identified romantic comedies as their favorite genre and watch them frequently. At the same time, however, a few respondents are also fans of romantic comedies and watch them frequently but were resistant to gender roles in relationships as an outdated concept. The correlation between watching romantic comedies and belief in traditional gender roles as defined by H2 cannot be confirmed based on the survey data.

Most respondents indicated that they had experienced relationship dissatisfaction in their lives related to unmet expectations. The most common reason for disappointment due to unmet expectations was the personality development of one or both couples. This factor was mentioned primarily in connection with development during adolescence. Development was also related to a change in personal values and likes. Some respondents also mentioned age-related development in the context of relationship stagnation, where they moved on, but the relationship remained the same and was taken for granted. Another highly cited reason was lack of communication, insincerity, and unrealistic expectations of the relationship (for example, believing that it is possible to change the other person in the relationship). Therefore, based on these data, it is not possible to confirm H3, i.e., the association between watching romantic comedies and relationship dissatisfaction. Based on the rationale of the respondent's answers, the reasons for dissatisfaction were mostly based on other reasons.

For the interview, the romantic myths were formulated into statements that respondents were asked to rate on a Likert scale of 1 to 5, depending on how much they believed them and found them realistic. The average value of belief in romantic myths is 3.6. The highest mean value, 4.3, was given to romantic myth D about the existence of soul mates. The lowest average value, 2.8, was given to myth C, which claims that love will overcome all obstacles. Above-average belief scores were obtained by 11 respondents. However, these respondents included respondents with very positive but also neutral or negative attitudes toward romantic comrades. Thus, H4 cannot be confirmed based on the survey data.

The last section of the interview was devoted to modeling situations based on the analyzed films. The respondents were asked for their reactions and opinion on the behavior of the film protagonists in the situations. As part of the content analysis, the respondents' answers were coded into three categories, which are illustrated in the table - positive and agreeing opinion (✓), neutral opinion (θ), and negative and disagreeing opinion (✗). The situations in the table are marked with the same letters as in the interview scenario.

	✓	θ	✗
A	3	3	17
B	7	8	8
C	1	5	17
D	0	11	12
E	5	5	13
F	3	7	13
G	11	0	12
H	0	2	21
I	0	5	18
J	20	0	3

Based on the table and the answers of the respondents, this hypothesis can be confirmed. When inappropriate and toxic behavior was taken out of the context of romantic comedies, it was mostly rated negatively or questionably by respondents. At the same time, neutral and realistic behaviors (e.g., situations F and J) were identified and discussed as realistic on this basis. However, when watching romantic comedies, viewers tend to overlook, idealize, and romanticize inappropriate character behavior, even though in reality it would potentially be likely to be condemned.

Conclusion

The interviews were analyzed qualitatively as well as quantitatively, using content analysis. Most of the hypotheses were refuted as a correlation between romantic comedies' consumption and researched behavior and opinions could not be found based on this concrete research sample. Each of the first four hypotheses was generally disproved by the responses received. Only in a small number of cases did the respondents demonstrate the attitudes that had been hypothesized. The only hypothesized opinions that were identified in the sample were the idealization and romanticization of characters' toxic behavior, which is criticized when put out of a romantic context.

This study was not able to prove a direct correlation between respondents' consuming romantic comedies and developing given behaviors or opinions, but it did confirm that romantic comedies influence respondents' overall views on and expectations of romantic relationships. This effect was mentioned during the interviews by several respondents. According to respondents of this study, romantic comedies are seen as unrealistic and their characters' behavior is heavily idealized, which can lead to a negative influence on respondents' experience of and expectations for romantic relationships.

This study took previous research results as a starting point and extended them by assessing different demographical groups. Specifically, the research sample included respondents of an age that had not been previously studied and male, as well as female, respondents. Surveying male respondents was important because, though they are not the primary target audience for romantic comedies, they are influenced by their narrative as well, either directly through watching them or indirectly through women's expectations. Even though this paper could not prove that consuming romantic comedies led respondents to adopt concrete behaviors and opinions, it did observe an influence on their attitudes towards romantic relationships more generally. Identification and description of this influence could be a topic for future research.

Appendix

Model situations based on analyzed films:

A. A woman changes her character and physical appearance to make herself more suitable for her partner.
B. A romantic relationship in the workplace - within a superior X subordinate hierarchy, not between colleagues.
C. A man expresses his love to his best friend's wife, whom he has loved for a long time and has only watched from a distance.
D. A man can use the money to buy his wife's love with expensive gifts and thus own her.
E. If a man pursues a woman long enough, even though she is not interested, he eventually wins her and is rewarded for his patience, persistence, and for being a nice guy.
F. A form of relationship with friends with benefits, even though one of them wants to have a relationship.
G. When describing the same situation, such as telling friends about a date, men tend to ask about intimacy and women about the romantic and material aspects of the relationship.
H. The sex-obsessed man blames his sexual failure on women who are not interested in him and sees them only as sexual objects.
I. The man tells the woman how she should behave and speak.
J. Idealization of the relationship partner - belief in one's idealistic idea of a partner. A man has an idealistic idea of his partner in his head, but this is not confronted with reality through appropriate communication.

References

Bandura, A. *Social foundations of thought and action: A social cognitive theory*. 2. Englewood Cliffs, NJ: Prentice-Hall. 1986.

Bandura, A. Social cognitive theory of mass communication. In J. Bryant & D. Zillmann. *Media Effects: Advances in Theory and Research.* 2. New Jersey: Lawrence Erlbaum Associates Publishers, 2002, 307-331.

Brunovka Karnick, K. & Jenkins, H. *Classical Hollywood Comedy*. 1. Michigan: Routhledge, 1995.

Collins, R. L., Elliott, N. L., Berry, S. H., Kanouse, D. E., Kunkel, D., Hunter S. B. & Miu, A.. *Watching Sex on Television Predicts Adolescent Initiation of Sexual Behavior*. Pediatrics [online]. 2004, 114(3), 280-289.

Gerbner, G., Gross, L., Morgan, M., Signorielli, N., Shanahan, J. Growing up with television: Cultivation processes. In J. Bryant & D. Zillmann. *Media Effects: Advances in Theory and Research.* 2. New Jersey: Lawrence Erlbaum Associates Publishers, 2002, 307-331.

Harvey, J. *Romantic Comedy in Hollywood: From Lubitsch to Sturges*. 1. New York: Da Capo Press, 1998.

Hefner, V., Wilson, B. *From Love at First Sight to Soul Mate: The Influence of Romantic Ideals in Popular Films on Young People's Beliefs about Relationships.* Communication Monographs. 2013, 80(2), 150-175.

Henderson, L. *Social Issues in Television Fiction.* Edinburgh: Edinburgh University Press, 2007.

Johnson, K. R., Holmes, B.M. *Contradictory Messages: A Content Analysis of Hollywood-Produced Romantic Comedy Feature Films.* Communication Quarterly. 2009, 57(3), 352-373.

McDonald,T. *Romantic comedy: Boy meets girl genre*. 1. New York: Columbia University Press, 2007.

McDonald, T. The View from the Man Cave: Comedy in the Contemporary 'Homme-com' cycle. In: Horton, A. & Rapf, J. E., eds. *A Companion to Film Comedy.* John Wiley & Sons, Chichester, West Sussex, 2012. 217-235.

Meier, A., Hull K. E., Ortyl, T. A. *Young Adult Relationship Values at the Intersection of Gender and Sexuality.* Journal of Marriage and Family. 2009, 71(3), 510-525.

Milmine, M. *The Television Viewing, Dating, and Academics of Young Adults.* Andrews University, 2015.

Mortimer, C. *Romantic comedy*. 1. Oxon: Routledge, 2010.

Revilla Sánchez, S. *The Influence of Romantic Comedies in People's Perception of Love: Expectations and Disappointments.* Vancouver, 2021. University of British Columbia.

Rivadeyra, R., Lebo, M. J. *The association between television-viewing behaviors and adolescent dating role attitudes and behaviors.* Journal of Adolescence [online]. 2008, 31(3), 291-305.

Swindler, A. *Talk of Love: How Culture Matters.* Chicago: University of Chicago Press, 2001.

Contact email: konv03@vse.cz