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INTIMACY IN RELATIONSHIPS:  
A CONTENT ANALYSIS OF DIALOGUE IN ROMANCE NOVELS

A Thesis

Presented to the

Department of Communication

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

University of Nebraska at Omaha

by

Susan K. Scheef

December 2003

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## THESIS ACCEPTANCE

Acceptance for the faculty of the Graduate College,  
University of Nebraska, in partial fulfillment of the requirements  
for the degree Master of Arts, University of Nebraska at Omaha.

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Shereen Bingham  
Chairman

November 10, 2003  
Date

INTIMACY IN RELATIONSHIPS:  
A CONTENT ANALYSIS OF DIALOGUE IN ROMANCE NOVELS

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University of Nebraska, 2003

Advisor: Dr. Shereen Bingham

Romance novels offer a different way for researchers to study intimate relationships. Even though these books do offer an ideal view of a relationship, they do incorporate some of what researchers have found to occur in real intimate relationships. Exploring the concepts of self-disclosure, nonverbal communication, emotions and turning points, a content analysis was performed on five romance novels. Results found that some changes occurred in the communication within books, but the changes were not similar across books. The major finding was the communication changes around three turning points (first kiss, first sex, "I love you"), suggesting that turning points do affect the progression of the intimate relationship as it grows with increasing intimacy. Further research into the concepts as portrayed in the romance novels will help researchers better understand their impact and usability in continuing relationship research.

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To Aunt Barbara, your time will come ☺

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## CHAPTER ONE: LITERATURE REVIEW

*Shelby met Alan at a party. They spoke briefly, mostly out of convenience. From their conversation though, it would seem to others that they were old friends. It would not be the last time Shelby would see Alan. They would continue to meet, even though they had different ideas about wanting a relationship. They would talk about their pasts, but Shelby would not feel comfortable revealing part of hers.*

*Eventually as they spent more time together, their family and friends began voicing their opinions on how Shelby and Alan should pursue their relationship. Even with all the pressure, it was the time they spent alone, to give them a chance to talk, to voice their own concerns and compliments that allowed them a chance to discuss personal feelings and the ability to develop their relationship to the next level.*

*After a few bumpy times, Shelby finally felt secure enough to tell Alan all about her past. When they could talk to each other about their concerns about what the future held, it was then that they knew that they could weather the hard times and commit to each other.*

Though the short story could apply to many people and their relationship, add the fact that Shelby is a Washington D.C. business owner with problems with commitment, and Alan is a US Senator from a prominent family with presidential aspirations and you have a general synopsis of the romantic fiction book, *All the Possibilities* by Nora Roberts (1985).

Of all the different genres, romantic fiction weaves plots and characters into an overlying setting of the impending relationship between the hero and the heroine. This ultimate theme of love, a traditional women's theme, can be compared to a traditional

men's theme, which appears in westerns and thrillers (Botts, 1999). Nora Roberts, one of the most prolific romance writers, weaves the basic story of two people in a developing relationship into a compelling book. She admits that her books are a success or a failure depending on her characters and how they interact. "My books are character driven, the people create the action. What happens is no more important than who it happens to" (Dahlen, 2000, p. 30).

No matter whether researchers look at relationships scientifically or through how society views them, the study of a developing committed intimate relationship and more importantly how communication is the key for that development is worthwhile. Relationships play a major, if not determining role in our lives. We are brothers and sisters, sons and daughters, husbands and wives, friends and coworkers. Relationships help define who we are, and in turn we define our relationships (Alberts, 1986).

The academic study of relationships and how they influence us has evolved throughout the last century. Interpersonal communication is the foundation of much relationship research and became a major area of study, along with mass communication, by the late 1970s (Knapp, Miller & Fudge, 1994). Starting in the 1980's research on relationships increased to include the areas of communication (dialogue), love and emotions (Levinger, 1994). With the increased attention and the addition of theoretical perspectives that emerged focusing on relationships, the study of relationships and the messages in relationships flourished (Knapp, Miller & Fudge, 1994).

The present study focuses on the development of intimacy in relationships based

on the dialogue that couples share. The relationships of interest are those portrayed in popular romance novels. These novels consistently depict two heterosexuals who are moving toward commitment and eventually marriage.

In a society that ridicules the romance novel as trash and its readers as unintelligent, uneducated, unsophisticated or neurotic, the books are more popular than ever. The reason for this popularity is not that scrutiny has died down. In fact, the criticism is as strong as ever. Romance novels are popular because they contain what many women believe are the core values that they look for in an intimate relationship (Krentz, 1992a; Lowell, 1992; Putney, 1992).

Romance novels are not based on or written to portray reality in a documentary sense; however, they do represent a form of reality. Authors of romance novels know their readers are looking for something that will affirm what they hold as beliefs about men, women and intimacy (Lowell, 1992). Romance novels center on emotional feelings and relationships (Putney, 1992).

This chapter reviews theories and concepts associated with intimacy and relationship development through communication. The developmental theories of Social Penetration, Knapp's staircase model, dialectics and turning points will be summarized. As these theories suggest, developing intimacy in relationships is a process that can be explained through a couple's communication behaviors, such as self-disclosure, nonverbal communication and expression of emotions. Research examining these concepts will be reviewed. Finally, romance novels will be discussed, with an emphasis on how they are useful for understanding relationships and the overall

communication of intimacy between the partners.

### Theoretical Perspectives

The theoretical perspectives that explain how a relationship develops focus on the changes in communication that move a couple through phases of their relationship. Developmental theories describe how personal relationships evolve over time (Wood, 2000). Dialogue is an important concept of these theories, though the rate of relationship development is influenced by other variables. Factors that influence the speed of development are availability, proximity, individual needs, and situational factors.

Two theories that view relationship development as a linear process are Social Penetration Theory (Altman & Taylor, 1973) and Knapp's staircase model (Knapp, 1978). These theories propose that there are specific stages of relationship development and behaviors specific to each stage. These theories were a starting point for looking at relationship development as linear (Wood, 2000). As such, they are dubbed first-generational developmental theories (Wood, 2000). The linear movement assumed by these theories has caused some scholars to criticize them (Wood, 2000b; Andersen, 1993; Guerrero & Anderson, 1991). The assumption that all relationships follow a similar path through their development and that couples communicate the same way is the focus of most of the criticism. However, these theories are still widely used in current research and the many concepts that the theories contain provide a useful perspective on relationship characteristics.

With most scholars looking at relationships as unique and ever-changing, second-generational developmental theories (Wood, 2000) continued to focus on the role

of communication in relationship development. However, these theories centered on an individual's perceptions and other stimuli that could affect communication and development. There are still stages in relationships; however, many scholars now believe that the stages are not a fixed sequence. Relationships may skip, repeat or forgo stages as they move toward commitment. Two of these theories are dialectic theory (Baxter & Montgomery, 1986) and turning points (Bolton, 1961, Baxter & Bullis, 1986).

### *Social Penetration Theory*

Social Penetration has been described as one "of the most influential typologies of relationship development" (Hargie & Tourish, 1997 p. 370). Altman and Taylor's (1973) Social Penetration Theory shows a relationship going through four stages. These four stages, the author's argue, will "cycle and recycle through levels of exchange" (p. 135) though the stages have been seen as following a linear path. The first stage, orientation, involves communication that is superficial and stereotypical of first meetings. As a couple progresses into the second stage, exploratory affective exchange, the interaction becomes more friendly and relaxed. Affective exchange, the third stage in the social penetration process, contains exchanges that are more critical, evaluative interaction and private disclosures. In the final stage, stable exchange, interaction becomes synchronic and efficient. The partners' communication in stable exchange is characterized by continuous openness (Hargie & Tourish, 1997). Disclosures made by the couple reach the most depth at this stage. They share common meanings and can both interpret and predict the behavior of each other (Hargie & Tourish, 1997).

The classic metaphor for Social Penetration theory is the onion. Onions have

many layers and can be representative of the many attitudes, beliefs, and characteristics of people. People will choose the “depth” and “breath” of their disclosure. The depth of one’s disclosures applies to the personal significance of the topic and the breath the variety of topics that are discussed (Brehm, Miller, Perlman & Campbell, 2002). As people disclose more, another layer is penetrated until they reveal what is in their “core”, the most intimate details, attitudes and beliefs.

#### *Knapp’s Staircase Model*

Knapp’s staircase model (Knapp, 1978) relies heavily on the Social Penetration Theory in the idea that communication follows distinct patterns of increased or decreased communication as a relationship develops. The model was also derived from Davis’s dramaturgical analysis of intimate relationships (Bochner, 1984).

Knapp’s (1978) model follows a linear pattern of ten stages that characterize a relationship through development as well as deterioration. The first five stages, the coming together stages, describe a newly formed relationship as it develops to a commitment. Couples begin with the initiation stage, the beginning stage of acquaintance where all relationships start. In the experimenting stage, couples begin to examine the unknown in the relationship. This stage involves the communicative process of finding something in common. In the third stage of development, intensifying, the couple’s verbal and nonverbal messages increase to involve very personal information. Integrating, the fourth stage of relationship development occurs when the individual’s personalities merge, where the terms “you” and “I” are replaced with “we”. The final stage, bonding, occurs when the couple engages in some form of

public ritual to symbolize their commitment. Dialogue between the partners in these five stages becomes more broad, unique, efficient, flexible, smooth, personal, spontaneous, and judgmental as the relationship becomes more intimate.

The stages of relationship deterioration follow an opposite pattern of movement (Knapp, 1978). When the couple begins the first stage, differentiating, the “we” dialogue reverts back to “you” and “I”. The circumscribing stage is evident as the couple restrains from communicating in both breath and depth. The third stage, stagnating, is the stage where the couple and their communication stalls. Avoiding, the fourth stage, occurs as the couple moves apart and as the couple enters the final stage, terminating, their communication reflects both distance and disassociation. Dialogue in these stages becomes increasingly narrow, stylized, difficult, rigid, awkward, public, hesitant and nonjudgmental.

There has been considerable criticism towards a linear model of relationship development. Knapp (1978; Knapp & Vangelisti, 2000) has stated that his model does not suggest a linear pattern, rather a guideline where movement can occur forward, backward, or within a stage, but the movement is generally systematic and sequential. He explains that in relationship development “we are dealing with a phenomenon that is never at rest, continually moving and in flux” (Knapp & Vangelisti, 2000 p. 59).

### *Dialectic Theory*

Second-generational developmental theories (Wood, 2000) that appeared in relationship research centered even more on the communicative aspect of relationship development. The origin of the dialectic theory comes from dialogism, a theory by



Mikhail Bakhtin, whose studies are found in the areas of art, literature, religion, culture and language (Baxter, 1994). Though Bakhtin, a social theorist and literary critic, did not study relationships as part of his theory, social scientists have extended the original ideas to relationship research as well.

Dialectic theory is a family of theories studying dialectics (Baxter & Erbert, 1999; a review of the approaches can be found in Baxter & Montgomery, 1996). Dialects provide information about the tension, struggle and overall difficulty of close personal relationships.

The main concept of dialectics is the idea of contradiction, the “dynamic interplay between unified opposites” (Baxter & Montgomery, 1996 p. 8). There are three supra-dialectics in the dialectic theory: integration-separation, stability-change, and expression-privacy. Each of these supra-dialectics can materialize in two forms: the internal and external. The internal dialectic deals within the relationship while the external dialectic occurs with the relationship within a larger system, such as society (Baxter, 1994). There has been supporting research that links all the dialectics to the development of a relationship, however for the context of this study, the supra-dialectic of expression-privacy and its manifestations of openness-closedness (internal) and revelation-concealment (external) will be explored.

The supra-dialectic of expression-privacy refers to informational directness versus informational caution. The internal manifestation refers to the concepts of trust and intimacy. Relational partners engage in disclosure and openness, yet at the same time, being direct can hurt the partners and their relationship and thus undermine trust

and intimacy, and so closedness is also desired. The external manifestation of expression-privacy is the need couples have to reveal information about their relationship to others in society, and on the other hand, to keep the function of their relationship to themselves (Baxter & Erbert, 1999).

### *Turning Points*

The turning points concept was developed by Bolton (1961), as he researched mate selection and found three modes of social interaction that affected the course of a relationship. A turning point refers to "a transformative event that alters the relationship in some way" (Baxter & Pittman, 2001 p. 4). Turning points have been used as a unit of analysis in relationship research to understand how events might affect a relationship's development (Baxter & Bullis, 1986). Dialectic theorists have used turning points to find dialectical contradictions (Baxter & Montgomery, 1996; Baxter & Erbert, 1999).

Turning points allow researchers a different way to look at communication and relationships. It can also offer insight to additional theories of relationship development (Baxter & Bullis, 1986). However, research has been limited on what specific events can be associated with the changes in an intimate relationship.

The available research on turning points in relationship development has found its focus was feasible as an alternative to developmental theories that are stage-based (Baxter & Montgomery, 1996; Bochner, 1984; Surra, 1990). In contrast to stage-based theories, research regarding turning points has indicated that relationship development does not follow linear paths; rather the development of the relationship is punctuated by

an array of relational events. Following this research, relationship development is a disordered process with many ups and downs (Baxter & Erbert, 1999)

Studies that have utilized the turning point analysis have produced incomplete results. In 1986, Baxter & Bullis found that studies that had used turning points lacked specifics describing the events that were associated with change in a relationship. For example, while studying mate selection; Huston, Surra, Fitzgerald and Cate (1981) focused on trajectories in relational changes and the progress of these changes as they moved from slow to rapid. However, the study stops short of identifying specific events that illustrate this process. In this study as in others, turning points were used to acquire other information, not to understand turning points.

Throughout a developing relationship, there can be multiple turning points for one given stage. Baxter and Bullis (1986) identified 26 turning points, starting with the initiation of a couple and ending with a serious commitment. Those 26 turning points fall into 14 categories, including: Get-to-Know Time, Quality Time, Physical Separation, External Competition, Reunion, Passion, Disengagement, Positive Psychic Change, Exclusivity, Negative Psychic Change, Making Up, Serious Commitment, Sacrifice, Other.

Communicating about the turning points in a relationship will also affect its development. Relationship satisfaction has been found to be high when a couple remembers and communicates about a specific agreed upon turning point (Baxter & Pittman, 2001).

## Summary

Theories of relationship development provide a foundation for understanding how intimacy develops in relationships. Though each separate perspective is enlightening, a combination of theories and concepts offers the most insight into relationship development. By combining the linear process of Social Penetration and Knapp's Staircase Model, the dialectic of openness/closedness and the concept of turning points, the overall description of how a relationship develops becomes clearer. These theories tell us that relationships begin by the dialogue two individuals share. The intimacy in their relationship will grow as they learn more about each other. They will establish norms for when to communicate and for the need of privacy. Finally, the couple will encounter various times of change that will alter their communication. By using this foundation, we can begin to understand how important communication is in an intimate relationship. The next section reviews research that has examined how intimacy is communicated.

## Communicating Intimacy

Intimacy is created largely through communication between the people in a relationship. Verbal openness, nonverbal behavior, and emotional expression are all ways that intimacy is communicated. Verbally, a couple communicates intimacy through the use of openness and self-disclosure. As the relationship develops more intimacy, the partners disclose personal information and make judgments about what the other discloses. The couple can also communicate intimacy through the use of nonverbal behaviors, such as touch, kinesics, and proxemics. These nonverbal behaviors

can be observed as ways a couple create and treat the intimacy in their relationship. Finally, relational partners express emotions verbally and nonverbally. They use, experience and react to emotions differently as the intimacy in the relationship develops.

### *Self-Disclosure*

Self-disclosure is a process where two people reveal personal information to each other (Brehm, Miller, Perlman & Campbell, 2002). In the study of verbally intimate behavior, self-disclosure has served as the focal point in the research (Prager, 1995). The tendency to open up and make oneself vulnerable and to validate the ideas of others is an important quality in intimate relationships and is also the aspect of self-disclosure most often studied (Borisoff, 2001). It is an area of interest of communication scholars, as studying self-disclosure may be a clear indicator of how people feel about their partners and their relationships (Brehm, 1985). Self-disclosure provides a sample of intimacy development (Perlman & Fehr, 1987).

Researchers have separated disclosures into two categories: factual and emotional (Laurenceau, Barrett, Peitromonaco, 1998). Factual disclosures reveal personal facts and information while emotional disclosures reveal one's private feelings, opinions and judgments. Both categories of disclosure allow the individual to reveal private aspects, but disclosures that include emotions and feelings are closer to an individual's definition of self (Laurenceau, Barrett, Peitromonaco, 1998).

Self-disclosure has five functions within a relationship. First, and most important in the present study, self-disclosure can be a vehicle for relational development. However, it can also be a form of self-expression, a method of self-

clarification, a way to obtain validation through social comparisons, and a form of social control through impression management (Morton & Douglas, 1981).

Though not all disclosures are intimate (Prager, 1995), by studying the level of self-disclosure, as suggested in the developmental theories of Altman & Taylor (1973) and Knapp (1978), the level of intimacy in a relationship can be measured. Research indicates that self-disclosure changes in particular ways as intimacy increases.

In the initial stages of development, self-disclosures are usually reciprocal in nature. A couple beginning a relationship will match their level of openness by disclosing less or more depending on how their partner discloses (Brehm, Miller, Perlman, & Campbell, 2002). However, as the relationship grows in intimacy, reciprocity occurs less often (Brehm, Miller, Perlman, & Campbell, 2002). The couple will agree on norms and rules for what depth of disclosure is allowed (Argyle & Henderson, 1985).

Self-disclosure in dialogue differs from some other forms of communication, as it is deliberate. People can change the intimacy level of their relationship through the use of disclosure that conveys immediacy, a way a couple can convey how much distance a person puts between themselves and what they are saying (Prager, 1995). Immediacy in self-disclosure contributes to openness in a relationship. Immediacy conveys communication that is in the present, while nonimmediacy conveys communication from the past. Immediacy can be achieved in dialogue by using personal references (using I instead of "you" or "it"), using attributions of responsibility to self ("I want to see you again"), instead of an external agent ("If my boss gives me some time off, I'll

call”) or the use of the present tense (Prager, 1995 p. 193-194).

As intimacy increases, the topic and content of disclosures increasingly change to a personal nature. Researchers have found that disclosures that identify a person’s vulnerabilities are the most personal. The least personal disclosures identify little about a person’s character, such as tastes, interests, and preferences (Brehm, Miller, Perlman, & Campbell, 2002).

### *Nonverbal Communication*

Nonverbal communication, which “consists of all the elements of communication other than words themselves” (Wood, 2003 p. 130), plays an underestimated role in the realm of intimate communication. Nonverbal communication can be just as effective, if not more so, than verbal dialogue in the process of developing intimacy (Prager, 1995). For example, the nonverbal behavior of another can allow a partner to make inferences about traits and reactions and as intimacy develops, research indicates that the level of nonverbal behavior increases as well (Brehm, Miller, Perlman, & Campbell, 2002).

Research on nonverbal communication has identified clusters and categories of nonverbal behaviors. For example, Prager (1995) separated nonverbal intimate behavior into three categories: involvement behaviors, touch, and bodily contact. Involvement behaviors encompass the gaze, facial expressiveness, gesturing and proximity a couple can share. Through these behaviors, a couple portrays interest and participation in their interaction. Researchers have found that people use touch to send powerful messages to their partners (Burgoon, 1991; Guerrero & Andersen, 1991). Third, bodily contact, such as during sexual activity, the most intimate touching a couple can share, can heighten a

couple's awareness of intimacy and overall communication.

Guerrero and Anderson (1991) also identified categories of nonverbal behavior. They defined behaviors that signaled a positive affect and closeness in a relationship as immediacy behaviors. These behaviors include body orientation, proxemic distances, facial expressions, tone of voice, as well as other nonverbal cues.

Within intimate relationship research, scholars have focused on the use of touch and facial expressions as the most common nonverbal behaviors a couple uses to communicate (Burgoon, 1991). Touches that identify an intimate experience can be expressed three ways. Inclusion touches (leg, shoulder or knees touching) draw attention to the closeness of the couple. Sexual touches (long strokes up and down the body) draw attention to attraction of the couple. Third, affection touches (squeezing an arm, or shoulder) communicate affection of the couple (Prager, 1995). The more prolonged the touch, the more intimate in nature.

Facial expressions may have more influence on a person's verbal dialogue than do any other forms of nonverbal behavior. Facial expressions mirror our thoughts and feelings (Verderber & Verderber, 1995) and are hard to change because of their genuine nature (Brehm, Miller, Perlman, & Campbell, 2002). Research on gaze, an aspect of facial expressions, has been associated with the relational concepts of love, sexual involvement and positive interactions (Prager, 1995).

Though facial expressions are hard to change, there are four ways that people in relationships may alter how facial expressions are communicated. To intensify, facial expressions are exaggerated, appearing stronger. Minimizing is the opposite of



intensifying, where facial expressions are low key. The third way to alter a facial expression is to neutralize it. Neutralizing is withholding facial expressions, keeping the true expression hidden. Finally, people can mask their facial expression by switching it with a different expression (Brehm, Miller, Perlman, & Campbell, 2002). In some situations, altering facial expressions might be acceptable according to cultural norms. However, in a relationship context, the withholding of true expression can hinder the relationship's development.

### *Emotion*

Emotion involves both verbal and nonverbal communication. Like other forms of intimate communication, emotional expression can reveal personal information to the partner. These expressions are set by the rules of the relationship, in which the couple decides how emotions are expressed (Aune, Buller & Aune, 1992).

Izard developed the differential emotions theory, which categorizes emotions into three processes: neural, neuromuscular/expressive and experiential aspects (Canary & Emmer-Sommer, 1997). According to the theory, neural emotions involve increased heart rate and hormonal release; expressive emotions cover the facial, gestural, vocal and glandular aspects; and experiential emotions are the motivating experiences and associated meanings. Thus, emotion can be considered a comprehensive term, defined as multiple physiological experiences, feelings and expressions (Canary & Emmer-Sommer, 1997).

Emotions are usually experienced in the context of interacting with others. This includes both positive and negative emotions (Guerrero & Anderson, 2000). Guerrero &

Anderson (2000) grouped emotions into four broad categories: affectionate (love, passion, interpersonal warmth, joy), self-conscious (embarrassment, shame, guilt, pride), melancholic (sadness, depression, grief, loneliness) and hostile (anger, hate, jealousy, envy).

The expression of emotions through verbal and nonverbal means is an important concept of intimate relationship development. Emotions and the expressions of them constitute one of five facets of intimacy (Canary & Emmer-Sommers, 1997). Emotional intimacy is defined as the idea of “feeling close and being able to communicate openly and feel supported and understood” (Canary & Emmer-Sommers, 1997 p. 51).

The literature on personal relationships indicates that as a relationship develops and intimacy increases, the expression of emotions changes from the initial encounter to the commitment of the relationship. For example, research has found that couples in the early stages of relationship development express few if any negative emotions. As the relationship becomes personal and more intimate, however, negative emotions are used as individuals begin to accept both positive and negative judgments from their partner (Aune, Buller, & Aune, 1992). The expression of emotions will be more pronounced at the beginning of a relationship. As intimacy increases, the expression of emotions is needed less often as the partners know each other better and can anticipate how the other might behave (Guerrero & Anderson, 1990).

## Summary

In the process of relationship development, communication is essential. A couple's communication with one another defines their relationship and how intimate it will become. Levels of intimacy in dialogue are characterized by self-disclosure, nonverbal behavior, and emotional experience and expression. The next section explores the romance novel and its usefulness to the study of relationship development and the communication of intimacy.

### Romantic Fiction and the Portrayal of Relationships

In this day when individuals are subjected to relationship-oriented information from pop culture (TV, books, films, plays) (Fletcher, Thomas, Giles & Simpson, 1999), romantic fiction can be seen as a good example of how intimate relationships develop into a lifelong commitment (Romance Novels, 2002). Though the genre of romantic fiction has its critics, the number of readers and annual revenue are evidence of the strong presence of this genre in the book industry and the likely influence of romance novels on readers.

Using fiction to study human concepts is not a new idea. Freud used literature as a way to provide a window into the human psyche (Alberts, 1986). Romantic fiction has been the focus of a few research studies regarding relationships (Alberts, 1986; Ragan & Hopper, 1984; Hubbard, 1983). Several critical essays provide an understanding of how romantic fiction fits into popular culture (Bowling Green, 2000; Kawa-Jump, n.d.; Krentz, 1992a; Krentz, 1992b; Barlow & Krentz, 1992; Putney, 1992; Lowell, 1992; Radway, 1983; Botts, 1999; Thurston, 1987). Though the use of fiction as a

method to study interpersonal communication has been criticized (Ulrich, 1986), research has shown that fiction can both influence and reflect social reality (Ragan & Hopper, 1984). Fiction gives researchers another avenue for studying how people communicate in intimate relationships.

The underlying theme in most romantic fiction is the development of a relationship between a man and a woman. This is similar to the crime being the focus of a mystery or the frontier being the focus of a western (Botts, 1999). Along with a developing relationship, romance novels consistently portray an emotionally satisfying and optimistic ending (Romance Novels, 2002).

Romance novels are not written to read like textbooks of intimate relationships. Though romantic fiction may be used for escapist purposes (Radway, 1983; Woodruff, 1985), the characters in romantic fiction are situated in real cities, with real jobs and tackling real issues (Krentz, 1992b). Jayne Ann Krentz, a best-selling romance author and advocate for romantic fiction, considers the dialogue between the two main characters as the basis for the success of the novel (Bowling Green, 2000). It can be argued that the dialogue, though enhanced for readers, is similar to real relationship dialogue. Readers understand that the ideas guiding the book from the beginning to the end are all from the imagination of the author. However, the many concepts that guide the fictional couple through a developing relationship in a romance novel can be found in the scholarly literature on intimate relationship development.

Alberts (1986) studied romance novels and found common types of communication from Knapp's staircase model in the dialogue between the main

characters. Even though the exact dialogue found in romance novels might be exaggerated for literary purposes, the types of communication Alberts identified mirror what has been found in studies of actual relationship dialogue. The forms of communication she identified were metacommunication, face-threatening acts, mitigation, denial and relational innuendo. Alberts (1986) found that the speech act of "I Love You" had the most effect on the relationship, because it was used only toward the end of relationship development when the couple was at the beginning of commitment.

The dialogue that appears in romance novels has been described as being provocative and confrontational, as the "hallmark of the adversarial relationship that exists between the two major characters ever since the earliest days of the romantic narrative" (Barlow & Krentz, 1992, p 22). When you combine the dialogue with the author's view of the situation or description, the two become what Barlow and Krentz (1992) consider the language of romance.

#### Purpose

This study will examine the dialogue of couples in romance novels using the concepts of self-disclosure, nonverbal behaviors, emotions and turning points to determine how these features of dialogue change with development of relationship intimacy. The dialogue that a couple shares, both verbal and nonverbal, can be a very important factor as a relationship develops. Communication is at the core of a couple's interaction, and is tied to other relational concepts such as romance (Hendrick & Hendrick, 2000; Fisher, 1995), and intimacy (Prager, 1995).

Just as an intimate relationship can develop in many ways, theoretical work on

relationship development has produced different ways of studying development. Linear theories such as Social Penetration (Altman & Taylor, 1973) and Knapp's Staircase Model (Knapp, 1978) suggest that relationships will follow a prescribed number of stages. Later theories developed such as Dialectic Theory (Baxter & Montgomery, 1986) and Turning Points (Bolton, 1961, Baxter & Bullis, 1986) found relationships rarely stick to a formula and that the individuals in a relationship determine its development.

By focusing on the communication of intimacy in dialogue, this study will explore how relationships in romantic fiction develop through prescribed stages and/or along more unique and varied paths.

Previous research has focused on how communication changes as intimacy increases in relationships. Self-disclosure, nonverbal behaviors and emotion have all been associated with changes in relationship intimacy. Self-disclosure is perhaps the most studied communication behavior associated with intimacy in relationships. Reciprocity of self-disclosure, which begins high in the initial stages, lessens as the relationship becomes more intimate. Personal disclosures increase and partners can use immediacy to allow openness and vulnerability in the relationship (Brehm, Miller, Perlman, & Campbell, 2002).

Nonverbal behaviors that are most often studied in association with increased intimacy are touch and facial expressions. Through touch, a couple conveys inclusion, sexual attraction and affection (Prager, 1995). The altering of facial expressions by intensifying, minimizing, neutralizing, or masking relational messages can change how

a person portrays the intimacy in a relationship (Brehm, Miller, Perlman, & Campbell, 2002). Couples also may use body orientation, close proximity, tone of voice and other nonverbal cues to signal positive affect and immediacy (Guerrero & Anderson, 1991; Prager, 1995).

The communication of emotions also changes as intimacy increases by the use and experience of affectionate, self-conscious, melancholic and hostile emotions (Guerrero & Anderson, 2000). Overall, emotions are expressed more often as relationships develop (Guerrero & Anderson, 1991). Research suggests that negative emotions in particular are rarely used in the initial development of a relationship (Aune, Buller & Aune, 1992), but are readily expressed once the couple begins to know more about each other and are able to make judgments. However, the use of emotion overall might eventually decrease as a couple maintains their relationship and becomes comfortable with each other (Aune, Buller & Aune, 1992).

Romantic fiction can be useful for understanding the dialogue of developing relationships, as the authors of these books try to present a realistic view of reality. A romance novel, which emphasizes the details of a romantic relationship from initial meeting to commitment, highlights the conversations that will move the couple to increasing levels of closeness, which will ultimately lead to commitment (Alberts, 1986). Studies of romantic fiction have focused on specific communication aspects of a developing relationship (Alberts, 1986), and in terminating relationships (Ragan & Hopper, 1984).

RQ1: How does the dialogue between the main characters of romantic fiction

change in the use of self-disclosure, nonverbal behavior and emotions as the romantic relationship develops?

RQ2: Does the dialogue in the romance novels move between prescribed stages of intimacy development or more varied paths?

The concept of turning points is useful for understanding relationship development as a non-linear process. Alberts (1986) found some evidence that romance novels follow Knapp's stage model, though recent relationship research indicates that relationships do not develop linearly. Even scholars who have postulated the linear theories (Altman & Taylor, 1973; Knapp, 1978) acknowledge that each relationship is unique and follows its own path.

Aside from the Baxter & Bullis (1986) study on specific turning points, few studies have explored turning points to find typical events that cause relational change. Turning points are used in most studies to research other relational concepts, such as mate selection and trajectories, not to identify what turning points are associated with those concepts (Huston, Surra, Fitzgerald and Cate 1981; Baxter & Bullis, 1986). Understanding the specific turning points that arise in relationship development will be beneficial to relationship research (Baxter & Bullis, 1986).

Not only is it unclear what turning points occur in a developing relationship, but also the nature of the dialogue before, during and after turning points is not well understood. Because turning points are by definition moments or periods of change in relationships, it is likely that changes in communication between the couple will be associated with them.



Romance novels are an interesting and useful context for examining the concept of turning points. The relationships portrayed in these novels are known to be volatile, perhaps creating an exaggerated version of a nonlinear developing relationship. This exaggerated nature should make typical turning points more pronounced and identifiable.

RQ3: What turning points occur in the relationship between main characters of romance novels as the relationship progresses?

RQ4: How does the dialogue before, during and after these turning points change?

Romance novels will always have a happy ending. Though that is the most unrealistic part of a romance novel, studying how the main characters get to the point of making a commitment will contribute to our understanding of intimacy in real developing relationships.

### Summary of Research Questions

RQ1: How does the dialogue between the main characters of romantic fiction change in the use of self-disclosure, nonverbal communication and emotions as the romantic relationship develops?

RQ2: Does the dialogue in the romance novels move between prescribed stages of intimacy development or more varied paths?

RQ3: What turning points occur in the relationship between the main characters of romance novels as the relationship progresses?

RQ4: How does the dialogue before, during and after these turning points change in the use of self-disclosure, nonverbal communication and emotions?

## CHAPTER TWO: METHODS

In order to understand how intimacy changes through the dialogue of a developing relationship, romance novels published over a five-year period (from 1998-2002) were chosen and the dialogue between the main characters was analyzed. Content analysis was used to analyze the latent content of the dialogue.

The unit of analysis in this study was the one-to-one conversations between the main characters (the hero and heroine) of each romance novel.

### Sample

Five romance novels were chosen for this study. The criterion for selecting the novels was that they had to appear on the Romance Writers of America Top Ten List. Members of this organization are aspiring or published authors of romance novels. The members vote each year for ten novels, published in that year that they feel portray the ideals of a romance novel. For this study, one novel from each year was randomly selected, for a total of five books.

1998:	Dream a Little Dream	Susan Elizabeth Phillips
1999:	Crazy for You	Jennifer Crusie
2000:	Get Lucky	Suzanne Brockmann
2001:	True Confessions	Rachel Gibson
2002:	I Think I Love You	Stephanie Bond

All conversations between the main characters were selected for analysis from each of the chosen books. Conversations that include additional characters were excluded regardless of conversation topic. The conversations consisted of the verbal

dialogue between the main characters, and also included how the dialogue was delivered and the author's description of nonverbal and emotional communication. The conversations were numbered for coding purposes and to allow for random sampling for intercoder reliability. There were 97 conversations chosen for coding in this thesis.

### Content Analysis

This study followed an interpretative approach (Berg, 2001) where data collected represented human action and the interpretation by the researcher depended on the theoretical orientation. This approach "provides a means for discovering the practical understandings of meanings and actions" (Berg, 2001, p. 239). Content analysis is a research method used for making judgments by identifying special characteristics of messages. It is a form of analysis that has been used with either qualitative or quantitative data.

To prepare the data for analysis, all conversations were typed into script form to eliminate extra description that had no bearing on the conversation itself. The coding of the data focused on the latent content of each conversation individually. The latent content allows coders to interpret the dialogue instead of coding specific words or phrases (Neuendorf, 2002).

### Coding

Conversations were analyzed for the concepts of communicating intimacy: self-disclosure, nonverbal communication and emotion and the turning points that may occur within the relationship. A coding sheet was developed with these four concepts and their appearance within the romance novel between the male and female main

characters. For the complete coding sheet and instructions, see Appendices A and B. The variables that were coded are as follows with the coding alternatives in parentheses.

#### *Self-disclosure*

Self-disclosure was coded by the reciprocity (yes, no), the topics disclosed (fill in the blank), the type of disclosure (factual, emotional, both, other), how personal it was (impersonal, moderate, personal), the valance of the disclosure (positive, negative, neutral) and if the disclosure was delivered honestly (yes, no).

#### *Nonverbal Communication*

Only nonverbal communication that was observed by the male or female within the conversation was coded. Nonverbal communication was coded by the form of nonverbal behaviors present (none, touch, eye contact, eye-to-body behavior, facial expressions, proxemics, kinesics, paralanguage, artifacts, physical characteristics, other) during the dialogue as well as the type of touch and facial expressions that occurred during the dialogue. The nonverbal form was coded for only the person who initiated it. Touch was coded for specific touches (fill in the blank), length (brief, moderate, long, prolonged) and relational meaning (inclusion, sexual, affectionate, other). Facial expressions were coded by the type used (fill in the blank) and if the expressions were altered or manipulated (none/no manipulation, intensified, minimized, masked, neutralized).

#### *Emotion*

Emotions were coded by the nature of the emotion (neutral, experienced, expressed), the basic emotions present (affectionate, self-conscious, melancholic, hostile,

other), valance (positive, negative, both) and the intensity of the emotions (weak, moderate, strong).

### *Turning Points*

Finally, from the Baxter and Bullis (1986) study, 24 turning points of the 26 identified in the study were coded. The two turning points left out of coding were positive and negative psychic change. These turning points do not correlate to external events as a point of change (Baxter & Bullis, 1986). Through analysis, coding was intended to identify any of these 24 turning points: first meeting, activity time, first date, quality time, meet the family, getting time away, new rival, competing demands, old rival, reunion, first kiss, first sex, "I love you," whirlwind phenomenon, disengagement, joint exclusivity, dropping all rivals, making up, living together, marital plans, crisis help, favors or gifts and other. Also, the placement (no turning point, beginning, middle, end) of the turning point within the conversation was coded.

### *Reliability*

To achieve a level of acceptance for the analysis, intercoder reliability is important to establish (Neuendorf, 2002). For this study, the author and a trained coder independently coded a random sample of 10 conversations. Before the coder could independently code, three steps were followed to train the coder. First, the coder read the literature review to understand all the concepts. Second, the coder and author looked over the coding sheet and instructions to identify if any definition problems existed. Third, the coder and author coded five random conversations together again to identify any discrepancies. Discrepancies between the coder and the author were

discussed and revisions were made to the coding sheet if necessary until the coders could reliably code a random sample of 10 conversations.

Reliability between the coder and author was determined two different ways. First, the reliability was calculated for each coding possibility by dividing the number of times the coders were in agreement by the total number of coding decisions. Second, the kappa coefficient of agreement ( $\kappa$ ) was computed for each variable. Exact (100%) agreement and a kappa ( $\kappa$ ) coefficient of 1.0 were obtained for 50 variables. The percent of agreement and kappa values for the remaining 26 variables are reported in Tables 1-4 as they appear on the coding sheet. Percent of agreement ranged from 85-98% and kappa values ranged from .61-.75. A kappa rating below .40 is poor agreement, between .40 and .75 is good agreement, and a rating above .75 is excellent agreement beyond chance (Fleiss, 1981). There were no variables that rated below .40.

### Analysis

Each conversation was coded on an individual coding sheet (Appendix B). To prepare the data for analysis, the individual coding sheets were combined on a master sheet(s) for each concept in each book. Next, any turning points that occurred within any of the books were identified for each book and the conversation that they occurred in.

Analysis of the data from these master sheets examines changes within and between the conversations of each book and also changes that might exist across books for the concepts of self-disclosure, nonverbal communication, emotions, and turning points.

## CHAPTER THREE: RESULTS

The purpose of this thesis was to examine the intimacy of the dialogue in romance novels using the concepts of self-disclosure, nonverbal communication, emotions and turning points, and how the dialogue changes with the progression of the relationship. This examination was accomplished by the analysis of 97 conversations between the main male and female characters of five romance novels. The average number of conversations per book was 19, with no fewer than 17 conversations and no more than 22 conversations coming from one book.

This chapter explores the results found through the process of coding and analysis. In addition, the analysis will answer the research questions.

For coding and analysis purposes, the five romance novels were given a number to identify them instead of using their book title. The following results will continue to use the same identification: *True Confessions* (book 1), *I Think I Love You* (book 2), *Dream A Little Dream* (book 3), *Crazy For You* (book 4), and *Get Lucky* (book 5).

### General Analysis

All four concepts studied were found to occur in all five books. Every conversation had at least one concept (self-disclosure, nonverbal communication, emotion, or turning points) in it. Because entire conversations were the unit of analysis, it was possible for opposite codes for the same variable to occur in a single conversation (i.e. positive and negative, impersonal and personal disclosure). If opposite codes appeared for only one character (male or female), the more intimate or intense code was accepted (i.e. personal over moderate disclosure, strong over weak emotion). The four



concepts were also found to occur at any point within the book. Though the occurrence of these concepts was easy to establish, their placement and frequency within each book was different. Through analysis, changes emerged within the individual concepts in each book and across books.

### Analysis of Intimate Communication Variables

Research questions one and two explored how the main characters' communication of intimacy (in the areas of self-disclosure, nonverbal communication and emotion) changed through time and across conversations, and whether these changes reflected a linear stage model of intimacy development as designed by Knapp (1978). To answer these two research questions, my analysis followed three steps: First, using the coding sheet and instructions developed for this thesis, I coded the presence of specific self-disclosure, nonverbal communication and emotional expression variables for each selected conversation in each book. (The results of this coding are displayed in Tables 5-24.) Second, I identified the changes that occurred in the self-disclosure, nonverbal communication and emotion within each book. Finally, I compared the books and identified the patterns or changes that emerged overall.

#### *Analysis Within Books*

##### *Self-Disclosure*

*Book 1.* Seventeen conversations were coded in book 1. (See Table 5 for coding results.) Of those, 14 included self-disclosure. By the fourth conversation, both the male and female had disclosed. Reciprocity of self-disclosure occurred in nine conversations, and mostly toward the end of the book.

Regarding the type of self-disclosure, conversations with both factual and emotional disclosures were most frequent, occurring in six conversations. Factual disclosures occurred in three conversations and emotional disclosures occurred in five conversations. The level of personalness started out impersonal, but grew more personal toward the end of the book. Personal disclosures were present in nine conversations, moderate disclosures in six conversations while impersonal disclosures occurred in two conversations. The valence of the disclosures was positive in 12 conversations, negative in three conversations and neutral disclosures in two conversations, which occurred toward the end of the book. Finally, coding the honesty of the disclosures revealed that all 14 conversations contained disclosures that were honest. One conversation also had a dishonest disclosure toward the beginning of the book.

*Book 2.* Of the 21 conversations in book 2, 12 contained self-disclosure. (See Table 6.) These conversations appeared sporadically about every three or four conversations. The male and female both disclosed in the first conversation. Only four conversations included disclosure that was reciprocal; these conversations were at the beginning and end of the book.

The combination of factual and emotional disclosures occurred the most in nine conversations. Emotional disclosures alone occurred in two conversations and factual disclosures occurred in two conversations. Disclosures that were moderate in personalness occurred in 10 conversations throughout. Personal disclosures occurred in three conversations toward the end of the book and impersonal disclosures occurred in

two conversations. The valance of the disclosures was positive in 10 conversations, neutral in one conversation in the middle of the book, and there were no negative disclosures. All 12 conversations included only honest disclosures.

*Book 3.* Out of 22 conversations in Book 3, only 11 contained self-disclosure. (See Table 7.) The disclosure occurred primarily within the first half of the book. Only one conversation was reciprocal.

The conversations that included a combination of factual and emotional disclosures occurred in four conversations, and emotional disclosures alone also occurred in five conversations. Factual disclosures occurred in two conversations. Disclosures reflecting different degrees of personalness occurred throughout the book in no particular pattern. Moderately personal disclosures occurred the most, in five conversations, personal disclosure occurred in five conversations and impersonal disclosures occurred in three conversations. The valance of disclosures did not follow any particular pattern. The disclosures were positive in eight conversations, negative in four conversations and neutral in two conversations. The negative disclosures occurred mostly in the first half of the book while the neutral disclosures occurred toward the end of the book. Honest disclosures were present in all 11 conversations, while one conversation also included a dishonest disclosure.

*Book 4.* There were 19 conversations in Book 4 of which 13 contained self-disclosure. (See Table 8.) By the sixth conversation, both the male and female had disclosed. The conversations that included disclosures occurred more at the beginning and then toward the end of the book. Only one conversation included reciprocal

disclosure and it occurred toward the end of the book.

Most of the disclosures were emotional, occurring in nine conversations. Factual disclosures occurred in two conversations and the combination of factual and emotional disclosures occurred in two conversations. The disclosures were personal in eight conversations, moderate in three conversations and impersonal in two conversations. The disclosures became increasingly personal toward the end of the book. The valence of disclosures was positive in 11 conversations. Negative disclosures occurred in three conversations all in the beginning of the book. The disclosures in all 13 conversations were honest.

*Book 5.* There were 18 conversations in Book 5, with 11 conversations containing self-disclosure. (See Table 9.) These conversations occurred throughout the book. There were four conversations that had reciprocal disclosures.

Emotional disclosures occurred in four conversations, factual disclosures were present in two conversations and disclosures that included both factual and emotional content occurred in five conversations. Disclosures remained impersonal throughout the book, occurring in five conversations. Moderately personal disclosures occurred in six conversations and personal disclosures occurred in four conversations. The valence of disclosure was positive in nine conversations, negative in four conversations toward the middle of the book, and neutral in one conversation. Ten conversations contained an honest disclosure while one conversation contained a dishonest disclosure.

*Nonverbal Communication*

*Book 1.* Sixteen of 17 conversations contained nonverbal communication. (See Tables 10-11.) Only the fourth conversation did not have an occurrence of nonverbal communication. All forms of nonverbal communication occurred at least once in the book. The most common forms occurring were touch, kinesics and facial expressions, all of which occurred in 13 conversations. Regarding the other forms of nonverbal communication, eye behavior occurred in 12 conversations, eye contact occurred in nine conversations, proxemics occurred in 10 conversations, physical characteristics occurred in four conversations, and finally paralanguage and artifacts occurred in one conversation each. The most nonverbal forms to occur in one conversation was seven occurring toward the beginning of the book.

The length of the touches in book 1 was mostly brief, these touches occurred throughout the book in five conversations. Moderate and long touches were sporadic, occurring in four conversations each. There were no occurrences of prolonged touches. The meaning of the touches was sexual in eight conversations, affectionate in seven conversations, inclusion-oriented in three conversations and comfort-oriented in one conversation. Affectionate touches occurred more in the last half of the book.

Examining facial expressions, most were normal, occurring in seven conversations. Intensified expressions occurred throughout the book in six conversations while minimized, masked, and neutralized expressions were scattered throughout the book in one conversation each.

*Book 2.* Out of 21 conversations, 20 contained nonverbal communication.

(See Tables 12-13.) Only the 16<sup>th</sup> conversation did not have an appearance of any nonverbal communication. The nonverbal forms that occurred the most were facial expressions in 20 conversations, kinesics in 18 conversations and eye behavior in 12 conversations. Of the other nonverbal forms, touch occurred in 10 conversations; eye contact, proxemics, and physical characteristics occurred in three conversations each; and artifacts and time each were coded in one conversation. The most forms of nonverbal communication to occur in one conversation was six and that conversation occurred in the beginning of the book.

The length of touch was mostly brief, occurring in nine conversations. Moderate and long touches occurred in one conversation each in the end and middle of the book, respectively. There were no occurrences of prolonged touches.

The meaning of most of the touches was affectionate, occurring in five conversations. Inclusion-oriented touches occurred in three conversations. Safety touches occurred in two conversations, sexual touches occurred in one conversation and a forceful touch occurred in one conversation.

In the facial expressions examined, all 20 conversations described a normal expression. Intensified expressions occurred toward the beginning of the book in five conversations. Minimized or masked expressions occurred halfway through the book in two conversations each. There were no occurrences of neutralized expressions.

*Book 3.* All 22 conversations contained nonverbal communication. (See Tables 14-15.) The forms to occur the most were facial expressions in 17 conversations, touch in 14 conversations, and kinesics and proxemics in 12 conversations each. Of the

other nonverbal forms, eye behavior occurred in 10 conversations, eye contact and physical characteristics occurred in six conversations, paralanguage was described in four conversations, and artifacts appeared in one conversation. The most forms of nonverbal communication to occur in one conversation was seven toward the beginning of the book.

Regarding touch, the length was brief, occurring in nine conversations throughout the book. Moderate touches occurred toward the end of the book in four conversations and prolonged touches occurred in one conversation near the middle of the book. The meaning of the touches was affectionate in eight conversations, sexual in five conversations, and inclusion-oriented in four conversations. There were safety touches in two conversations, and comfort-oriented and forceful touches in one conversation each.

Facial expressions were normal in 12 conversations. The expressions were intensified in seven conversations, minimized and masked in three conversations, and neutralized in two conversations, all occurring throughout the book.

*Book 4.* Of 19 conversations, 18 had nonverbal communication in them. (See Tables 16-17.) Only conversation 18 did not have any nonverbal communication. The forms of nonverbal communication that occurred the most were proxemics in 11 conversations, and kinesics and touch in 10 conversations each. The other nonverbal forms to occur were eye contact and facial expressions in eight conversations, physical characteristics in six conversations, eye behavior in five conversations near the beginning of the book, paralanguage in two conversations and time in three

conversations. Toward the middle of the book, the most nonverbal forms occurred in a single conversation, with seven. Artifacts did not appear in any conversation in Book 4.

Brief touches occurred most often, in five conversations throughout the book. Moderate and long touches occurred in two conversations each, and prolonged touches occurred in three conversations all within the middle of the book. The meaning of the touches was sexual in six conversations, affectionate in four conversations, safety-oriented in two conversations, forceful-oriented in one conversation, and there were no instances of inclusion-oriented touches.

Regarding facial expressions, they were overall normal, occurring in nine conversations. Intensified expressions occurred in one conversation at the end of the book, masked expressions occurred in one conversation in the middle of the book, and there were no occurrences of minimized or neutralized expressions.

*Book 5.* There were 18 conversations in Book 5, and 17 of them contained nonverbal communication. (See Tables 18-19.) The only conversation not to contain nonverbal communication was the fourth. The nonverbal forms to occur the most were touch in 11 conversations, facial expressions in nine conversations and kinesics in seven conversations. The other nonverbal forms to occur were proxemic and eye contact in five conversations, eye behavior in three conversations, physical characteristics in two conversations and paralanguage in one conversation. Artifacts did not occur at all. The most nonverbal forms to occur in one conversation was six, in conversation 12.

Regarding the length of touches, most were moderate in six conversations occurring throughout the book. Brief touches occurred in four conversation and long



and prolonged touches occurred in one conversation each. The touches were affectionate in eight conversations. Sexual and inclusion-oriented touches occurred in two conversations, each toward the end of the book. Safety touches occurred in one conversation and comfort-oriented touches occurred in two conversations.

Facial expressions were coded as normal in eight conversations, and intensified expressions occurred throughout the book in five conversations. Masked expressions occurred in two conversations and neutralized expressions in three conversations; these expressions appeared sporadically, occurring only at the beginning or end of the book. There were no appearances of minimized expressions.

#### *Emotion*

*Book 1.* Of the 17 conversations, 12 contained the description of emotions. (See Table 20.) Emotions were attributed to the male and female no later than the fourth conversation.

The emotions described were expressed by the characters in eight conversations, experienced in five conversations and neural in three conversations. The type of emotion did not follow any particular pattern. The type was affectionate in six conversations, self-conscious in four conversations, and hostile in two conversations. There were no occurrences of melancholic emotions.

The emotions described were mostly positive occurring throughout the book in six conversations. Negative emotions were described in four conversations and both positive and negative emotions were described in two conversations. The intensity of the emotions was moderate in six conversations, strong in four conversations and weak

in two conversations.

*Books 2.* In the 21 conversations in Book 2, 12 included the description of emotions. (See Table 21.) The male and female both had emotions described for them by the second conversation.

Emotions were described as being experienced the most in seven conversations. Neural emotions were described in six conversations at the end of the book and expressed emotions occurred in two conversations in the first half of the book.

Self-conscious emotions were the type that occurred the most throughout the book, in seven conversations. Affectionate emotions also appeared throughout the book, in four conversations. Melancholic emotions occurred in two conversations and hostile emotions in one conversation. The melancholic and hostile emotions occurred at the beginning of the book.

The emotions were negative in four conversations. Positive emotions occurred in three conversations mostly at the end of the book. Both positive and negative emotions were described in five conversations. The intensity of the emotions described was moderate in five conversations, weak in five conversations and strong in two conversations.

*Book 3.* The description of emotions occurred in 16 of 22 conversations in book 3. (See Table 22.) The male and female both used or were attributed with emotion by the third conversation.

The emotions described were mostly experienced, occurring in 15 conversations. The emotions were expressed in four conversations and neural in five conversations.

Neural and expressed emotions were sporadic throughout the book.

The type of emotion most commonly described was self-conscious, present in eight conversations. Hostile emotions occurred in seven conversations, affectionate emotions in six conversation and melancholic emotions occurred in three conversations. Self-conscious and hostile and affectionate emotions appeared throughout the book while melancholic emotions appeared only in the second half of the book.

Negative emotions appeared the most, in eight conversations. Both positive and negative emotions appeared in five conversations and positive emotions were described in three conversations. The positive emotions appeared in the last half of the book. The intensity of the emotions was coded as moderate in seven conversations, weak in two conversations and strong in seven conversations.

*Book 4.* Twelve of 19 conversations in book 4 contained the description of emotions. (See Table 23.) Both the male and female characters used or were attributed with emotions by the second conversation.

The emotions were experienced by the characters in eight conversations, expressed in eight conversations and neural in four conversations. The expressed emotions occurred in the first half of the book. The type of emotion was self-conscious in seven conversations, hostile in eight conversations, affectionate in four conversations, and melancholic in one conversation. All four types of emotion occurred throughout the book.

Negative emotions, described in five conversations, occurred in the beginning of the book. Positive emotions occurred in four conversations and both positive and

negative emotions were described in three conversations. The intensity of the emotions was moderate in six conversations, weak in two conversations in the beginning of the book, and strong in four conversations in the middle of the book.

*Book 5.* Seven of 18 conversations contained the description of emotions. (See Table 24.) By the third conversation, both the male and female characters had emotions attributed to them.

The emotions were expressed in five conversations, experienced in one conversation, and there were no occurrences of neural emotions. Three types of emotion were present in the conversations of book 5. Self-conscious emotions appeared the most in four conversations. Hostile emotions were described toward the end of the book in three conversations. There was one occurrence of each affectionate and melancholic emotions.

The emotions described started out negative, occurring in five conversations. Positive emotions occurred in two conversations and both positive and negative emotions were present in one conversation. Most of the emotions described were a moderate intensity occurring in five conversations. However, one occurrence of a strong intensity occurred toward the end of the book. There were no occurrences of weak emotions.

### *Summary*

The analysis of the book separately reveals unique patterns of relationship development in each book. These results reflect the general trends of changes in the number of occurrences. The following is a summary of these patterns.

In book 1, the self-disclosure, nonverbal communication and emotions showed some identifiable patterns of change in the dialogue. First, the presence of self-disclosure remained constant throughout the book. Each character made both factual and emotional disclosures. The emotional disclosures were more constant toward the end of the book and the level of disclosure became more personal as time went on. Reciprocal disclosures increased at the end of the book. The disclosures were almost always positive. Nonverbal communication remained constant throughout the book, and did not change in frequency. The length of touch was brief throughout the book. The meaning of these touches was sexual, however as time went on, the touches turned affectionate. The appearance of intensified facial expression occurred throughout the book, but the forms of neutralizing, masking and minimizing occurred the most toward the end. The emotions were more experienced by the characters toward the end of the book. In addition, the majority of negative and strong emotions occurred as the book came to an end.

In book 2, the presence of self-disclosure actually decreased halfway through the book. Both the male and female characters used factual and emotional disclosures, and the amount of each type remained the same throughout the book. Reciprocal disclosure decreased halfway through the book. The level of disclosure remained moderate,

though it was the most personal near the beginning of the book. No negative disclosure occurred. In nonverbal communication, no specific form increased, however touch and eye contact appeared more in the beginning of the book. The touches were brief for the entire book and also remained affectionate, however some touches were safety-oriented. The facial expressions were normal throughout the book with manipulation (any altering of the original expression) appearing toward the beginning of the book. There were no emotions expressed at the end of the book. The emotions described were mostly positive and did not reach a strong intensity after the book reached halfway.

In book 3, as in book 2, the self-disclosure decreased halfway through the book. The male and female characters used both factual and emotional disclosures however emotional disclosures were the only type used toward the end. The disclosures that were reciprocal were more frequent in the beginning. The content of the disclosures was both moderate and personal all through the book, but the disclosure ended the book in a moderate level. There were more negative disclosures overall within the book, however they occurred in the first half, while positive disclosure remained constant throughout the book. The nonverbal communication described occurs throughout the book with no specific form increasing. Touch, eye contact, eye behavior and proxemics and kinesics occurred more in the first half of the book than the second half. The length of the touches remained brief and affectionate for the whole book. The facial expressions were manipulated more in the second half of the book in the forms of minimizing, neutralizing and masked. The use of intensifying expressions occurred the most in the beginning of the book. The emotions were described as experienced throughout the

book. When emotions were expressed they were negative about half the time. The intensity of the emotions did increase from a moderate to a strong intensity by the end of the book.

In book 4, there was more self-disclosure in the first half of the book, however the disclosure did increase again toward the end of the book. Emotional disclosures were constant throughout the book and the level remained personal as well. There were no reciprocal disclosures until the end of the book. Positive disclosure increased, while negative disclosure only occurred at the beginning of the book. In nonverbal communication, the specific forms of facial expressions occurred more in the middle of the book, while eye behavior only occurred in the beginning. The length of touch started out brief, with the moderate, long and prolonged touches occurring at the end of the book. The touches were both sexual and affectionate and the facial expressions remained normal throughout the book. The expression of emotions occurred more often in the beginning of the book, as did any negative emotions. The intensity of the expressed emotions remained at a moderate level.

Finally in book 5, the self-disclosure occurred throughout the book with emotional disclosures increasing in the end. The level of the disclosure remained impersonal and moderate, then increased to personal at the end of the book. Disclosures that were reciprocal increased toward the end of the book. The negative disclosures only occurred in the beginning of the book, while the positive disclosures increased. The nonverbal communication occurred throughout the book with the specific forms of touch, proxemics, and eye contact increasing in the last half of the book. The length of

the touch remained brief, but increased to a moderate length while the meaning stayed affectionate throughout the book. The intensified expressions occurred throughout the book with no increase of any manipulation. The expression of emotions did increase as the book ended, but in the end the emotions were more positive and moderate.

### *Analysis Across Books*

Research questions 1 and 2 asked how the communication of intimacy changed throughout the progression of an intimate relationship and whether the progression followed a linear path of stages or if the relationship followed a varied path. These questions were explored through the content analysis and the results that were reported in the previous section.

Research question #1 states: How does the dialogue between the main characters of romantic fiction change in the used of self-disclosure, nonverbal communication and emotions as the romantic relationship develops?

There were few distinct patterns of change in the communication within all five books. Each book and the communication within it changed in different ways.

### *Self-Disclosure*

Comparison of self-disclosure patterns across the five books showed that honest self-disclosure was prevalent in at least half of all the conversations. Reciprocity of self-disclosure occurred no later than about half way through in four of the books (1, 2, 3 and 5) and toward the end of one book (4).

For the type of disclosure, three books (1, 4 and 5) were dominated by emotional disclosures spread out over the entire book. The other two books (2 and 3) had more



conversations containing both factual and emotional disclosures centered in the book. The personalness of the disclosures was similar across books, with books 1, 3, and 4 having the most personal disclosures throughout. Book 2 showed disclosures that were more moderate in personalness, while book 5 had more impersonal disclosures than the other books.

Examining the patterns of valence across books revealed that all five books recorded high levels of positive disclosures. When negative or neutral disclosures appeared, they occurred mostly in the middle of the books.

#### *Nonverbal Communication*

Nonverbal communication appeared in the most conversations of the three concepts studied. Out of 97 conversations, 93 included nonverbal communication. All the conversations in book 3 contained nonverbal communication, while the remaining four books included nonverbals in all but one conversation in each book. The forms of nonverbal communication that appeared the most in all five books were touch, facial expression and kinesics. The forms that appeared the least were paralanguage, artifacts and physical characteristics.

A touch had occurred in all five books by the third conversation. The length of touch that occurred the most in four books (1, 2, 3, and 4) was brief but in book 5, there were more moderate touches. Long and prolonged touches occurred the least. The meanings of touches were primarily affectionate in three books (2, 3, and 5). The other two books (1 and 4) had a majority of sexual touches. In books 1 and 5, the occurrence of touches roughly follows the same sequence of conversations.

The facial expressions coded in all five books were coded as normal more times than they were coded as manipulated. The occurrences of manipulation (altering of genuine expression) were sporadic throughout all five books. Book 1 and 3 showed the occurrence of all four types of manipulation. Book 2 showed manipulation of intensified, minimized and masked expressions, while in book 5 the manipulation used was intensified, masked and neutralized. Book 4 displayed manipulation that was intensified and masked. Intensified expression was the most frequent type of expression manipulation to occur.

### *Emotion*

All of the books contained descriptions of emotions in multiple conversations. Book 4 was the only book to include emotion in the first conversation. However, by the fourth conversation, emotions appeared in all five of the books.

In books 1 and 3, emotions were described throughout all the conversations. Books 2 and 4 included emotion at the beginning of the book and in book 5 emotion appeared at the end of the book.

The characters in books 2, 3, and 4 primarily experienced their emotions while in books 1 and 5 the characters usually expressed emotion. Book 5 was the only book not to describe a neural emotion.

Regarding the type of emotion, self-conscious emotions appeared the most for books 2, 3, 4, and 5. Books 1 and 5 did not show any indication of melancholic emotions.

The valance of emotion (whether positive or negative) was mixed between the five books. In book 1, more positive emotions appeared and the other four books (2, 3, 4

and 5) had larger numbers of negative emotions. However, both positive and negative emotions occurred throughout all the books.

Finally, the intensity of the emotions presented was moderate for all five books. Weak emotions occurred at the end of book 1. In books 2, 3, and 4, weak emotions appeared more at the beginning while book 5 did not include any weak emotions. The pattern was similar for the description of strong emotions. Books 1, 2, 3 and 4 portrayed strong emotions at the beginning of the book. In book 5, strong emotions were at the end.

Research Question#2 states: Does the dialogue in the romance novels move between prescribed stages of intimacy development or more varied paths?

Though there were some similarities between the changes in communication within books, no two books were the same. If the dialogue in romance novels were to move between prescribed stages, then the dialogue and the changes should be the same from book to book. Communication that moves between varied paths can show similarities but also would be unique within different books.

#### Analysis of Turning Points

Research questions three and four of this thesis focused on the turning points that occur within a relationship and how the communication of intimacy might change before, during and after these turning points. To explore this, I followed four steps in my analysis. First, using the list of turning points commonly found in developing relationships (Baxter & Bullis, 1986), I identified the turning points that occurred in each book and the conversation(s) that they occurred in. Second, I compared the books to

determine if the same turning points occurred across books and whether their occurrence followed a similar path. (The results of this coding are displayed in Tables 25-30.) Third, by looking at each turning point, I identified the communication (self-disclosure, nonverbal communication and emotion) that occurred around the time the turning point appeared in the dialogue. This examination was done by looking at the conversations that occurred immediately before, during and immediately after the turning point. (The details of this analysis are included in Appendix C.) Finally, I compared the books to determine whether similar turning points were associated with the same changes in the communication of intimacy across books.

This section includes the results of the coding and analysis of turning points and the communication of intimacy associated with them.

#### *Identification of Turning Points*

Research question 3 explored the turning points that would appear in the romance novels at some point in the book. This question is answered through the content analysis and the results that follow. (See Table 25 for coding results.)

Research question #3 states: What turning points occur in the relationship between the main characters of romance novels as the relationship progresses?

#### *Analysis of Turning Points Within Books*

*Book 1.* In book 1, 10 turning points occurred in 7 conversations. (See Table 26.) First meeting occurred in the beginning of conversation one. First kiss occurred in the end of conversation four. Physical separation, reunion, first sex occurred in conversation eight. Physical separation occurred before the conversation started,

reunion occurred at the beginning and first sex occurred at the end of the conversation. Joint exclusivity occurred in the middle of conversation 13. Disengagement occurred at the end of conversation 15. Making up occurred in the middle and "I love you" occurred at the end in conversation 16. Finally, marital plans occurred at the end of the final conversation, conversation 17.

*Book 2.* In book 2, there were six turning points within four conversations. (See Table 27.) First meeting again occurred in the beginning of conversation one. First kiss occurred in the middle and first sex occurred at the end in conversation seven. Disengagement occurred at the end in conversation 20. Finally, in the final conversation of the book, conversation 21, favors or gifts appeared in the middle and "I love you" occurred at the end of the conversation.

*Book 3.* In book 3, there were seven turning points in four conversations. (See Table 28.) Again, first meeting occurred in the beginning of conversation one. First kiss appeared in the middle and first sex occurred at the end of conversation eight. Disengagement occurred in the middle of conversation 20. Finally, making up and "I love you" occurred in the middle and marital plans occurred at the end of the last conversation in conversation 22.

*Book 4.* In book 4, there were five turning points in six conversations. (See Table 29.) First kiss occurred at the end of conversation seven. First sex occurred in the beginning of conversation eight. "I love you" occurred in the middle and end of conversations 16 and 17. Dropping all rivals occurred in the middle of conversation 16. Finally, joint exclusivity occurred at the end of conversation 19, the final conversation of

the book.

*Book 5.* In book 5, there were seven turning points in four conversations. (See Table 30.) First meeting occurred in the beginning of conversation one. First kiss occurred at the end of conversation 11. First sex appeared at the end of conversation 15. Finally, in the last conversation, conversation 18, living together occurred at the beginning, "I love you," favors or gifts occurred in the middle, and marital plans occurred at the end.

#### *Analysis of Turning Points Across Books*

Of the 24 turning points possible to choose from in the analysis, 13 appeared in at least one the five books analyzed. The 13 turning points were: first meeting, physical separation, reunion, first kiss, first sex, "I love you," disengagement, joint exclusivity, dropping all rivals, making up, living together, marital plans, and favors or gifts. Nine of the turning points appeared in multiple books: first meeting, first kiss, first sex, "I love you," disengagement, joint exclusivity, making up, marital plans and favors or gifts.

The turning points that occurred in all five books were first kiss, first sex, and "I love you". First meeting occurred in four books (1, 2, 3 and 5). The turning points to occur in three books were disengagement in books 1, 2, and 3 and marital plans in books 1, 3 and 5. Turning points that occurred in two books were making up in books 1 and 3, favors or gifts in books 2 and 5 and joint exclusivity in books 1 and 4. The turning points to occur in only one book were physical separation and reunion in book 1, dropping all rivals in book 4, finally, living together occurred in book 5.

The placement of the turning point within the conversations occurred the same for some turning points in all the books they occurred and not for others. First meeting always occurred in the beginning of conversation one. When first sex occurred, the turning point appeared at the end of the conversations in all five books. First kiss occurred at the end of the conversation in book 1 and in the middle of the conversation in books 2 – 5. The turning points of first kiss and first sex appeared around the seventh or eighth conversation in books 1 – 4. In book 5 these turning points occurred in conversations 11 and 13. Finally, disengagement, joint exclusivity, “I love you,” favors or gifts and marital plans all appeared in the final few conversations in the books in which they occurred.

#### Analysis of Communication within Turning Points

Because this thesis is concerned with patterns of communication across books, turning points that did not occur in all five books are not included in this analysis. (See Appendix C for analysis of the other turning points). Hence, the communication associated with three turning points (First Kiss, First Sex and “I love you”) is examined in this section.

The analysis of communication within the three turning points that occurred in all five books (first kiss, first sex, and “I love you”) looked at the conversations immediately prior, during and after the turning point occurred in the book. There was self-disclosure, nonverbal communication and emotions before, during and after all three turning points in at least one of the books analyzed.

*Analysis within Turning Points*

*First Kiss.* Self-disclosure before the turning point occurred in four of the books (1, 2, 4 and 5). These disclosures were positive and honest. The disclosure was by the male in books 1 and 5 and by both male and female in books 2 and 4. Book 2 had a reciprocal disclosure. In books 1, 2, and 4, the disclosures were emotional while books 2 and 5 also had factual disclosures. Books 1, 4 and 5 had impersonal disclosures, book 2 had moderate and book 4 had personal disclosures.

During the turning point, four of the books (1, 2, 3 and 4) included self-disclosure. Books 1, 2 and 3 had reciprocal disclosures from both the male and female that were factual, emotional, moderate, personal, positive, negative and honest. A dishonest disclosure also occurred in book 3. In book 4, only the male disclosed during the turning point. That disclosure was emotional, personal, positive and honest.

Self-disclosure after the first kiss was described only in book 2. The male disclosed and it was factual, personal, neutral and honest.

Nonverbal communication that appeared before the turning point occurred in all five books. The nonverbal form of touch occurred in books 1 –4. The length of touch was brief in three books (2, 3, and 4) and long in book 1. The meaning of touch was sexual in book 1, affectionate in book 1, comfort-oriented in book 4, and safety-oriented in books 2 and 3. Facial expressions occurred in three books (1, 2 and 3). The expressions were normal in all three books and also intensified in book 2. The other nonverbal forms to occur were kinesics in books 1-4, proxemics and eye contact in books 1, 3 and 5, eye behavior in books 1, 3 and 4, and physical characteristics in books 1 and 2.



The nonverbal communication during the first kiss turning point occurred in all five books. Touch was the only nonverbal form to be described in all five books. The touches were brief in book 1, moderate in books 4 and 5, long in book 2 and prolonged in book 3. The meaning of the touches was sexual in books 2, 4, affectionate in books 2, 3, and 5 and inclusion-oriented in book 1. The other nonverbal forms to appear were proxemics in three books (1, 3 and 4), physical characteristics in book 2, eye contact in four books (1, 3, 4 and 5), and eye behavior, facial expressions and kinesics in four books (1, 2, 3, and 4). The facial expressions were normal in books 2 and 3, intensified in books 1, 2, and 3 and masked in book 4.

After the first kiss, nonverbal communication occurred in four books (2, 3, 4, and 5). All four books contained the nonverbal forms of touch, and proxemics. The touches were brief in two books (2 and 5), moderate in book 3, and prolonged in book 4. The touches were sexual in books 3 and 4, affectionate in books 3 and 5 and forceful in book 2. The other nonverbal forms to appear were facial expressions in books 2, 3 and 5, eye contact in books 4 and 5 and eye behavior in books 2, 4 and 5. The facial expressions were normal in book 3, intensified in book 5 and masked in book 2.

Emotions described before the turning point occurred in three books (2, 3 and 4). In book 2 the emotions were by the female and in books 3 and 4 both the male and female used emotions. All three books had emotions that were experienced, self-conscious. Emotions were negative in books 2 and 4 and both positive and negative in book 3. In addition, books 3 and 4 had hostile emotions. The intensity of the emotions was weak in books 2 and 4 and moderate in book 3.

Emotions during the turning point were described in four books (1, 2, 3 and 4). The female used emotion in books 2 and 3, while books 1 and 4 described emotion for both the male and female. In books 1 and 3, the emotions were described as neural, affectionate and positive. The emotions in book 1 were also expressed, negative and strong. Book 3 had the addition of emotions described as experienced. Books 2 and 4 had experienced emotions described as self-conscious, negative and moderate. Book 4 also had emotions that were expressed and hostile emotions.

Finally, the emotions described after the turning point occurred in three books (1, 3 and 5). Books 1 and 5 described emotions that were self-conscious and moderate. Emotions in books 1 and 3 were described for the female and in book 5 the emotions were for the male. In book 1, the emotions were experienced and negative, in book 3 the emotions were experienced, expressed, melancholic, self-conscious, positive and strong and in book 5 the emotions were described as expressed and negative.

*First Sex.* Self-disclosure before the first sex turning point was described in four of the books (1, 2, 4, and 5). In books 1, 2 and 5, the disclosure was by both the male and female. It was reciprocal, factual, emotional, moderate, positive, and honest. The disclosure of book 1 was also personal and dishonest and book 5 had personal, negative and neutral disclosures. In book 4, the disclosure was by the male only. The disclosure was emotional, personal, negative and honest.

Self-disclosure during the turning point occurred in three books (1, 2, and 3). In books 2 and 3, the disclosure was by both the male and female. The disclosure was factual, emotional, moderate, personal, positive and honest. In book 3, the disclosure

was reciprocal, negative and dishonest. For book 1, the disclosure was only by the male. It was emotional, personal, positive and honest.

After first sex occurred, there was self-disclosure in four books (1, 2, 4, and 5). In all four books, the disclosures were honest. The disclosures were factual in books 1, 2 and 5, and emotional in books 4 and 5. The disclosures were personal in books 1, 4 and 5, and moderate in books 2 and 5. The disclosures were neutral in books 1, 2 and 4, positive in books 4 and negative in book 4. Disclosures in books 1, 2 and 4 were by the male and in book 5 by both the male and female. That disclosure was reciprocal.

Nonverbal communication occurred in all five books before the first sex turning point. The nonverbal forms of touch and facial expressions were the only forms to occur in all five books. The touches were brief in books 2, 3 and 4, moderate in book 5, long in book 1 and prolonged in book 2. The meaning was sexual in books 1, 3 and 4, affectionate in books 3 and 4, inclusion-oriented in book 5 and safety-oriented in book 2. The facial expressions were normal in books 1, 3 and 5, intensified in books 2 and 5 and masked in book 4. The other nonverbal forms to appear in the books were proxemics in books 1, 3, 4 and 5, eye contact and eye behavior in books 1, 3 and 4, kinesics in books 1, 2 and 3 and finally, physical characteristics in book 2.

The nonverbal communication during the first sex turning point occurred in all five books. The nonverbal forms of touch and facial expressions were the only forms to appear in all five books. The touch was brief in books 2 and 3, moderate in book 4, long in book 1 and prolonged in book 5. The meaning of the touches was sexual in books 1 and 4, inclusion-oriented in book 5 and safety-oriented in books 2 and 3. The other

nonverbal forms to occur were eye behavior in books 1, 3 and 4, proxemics in books 1, 3 and 5, kinesics in books 1, 2 and 3, and eye contact in books 1, 3, and 4. The facial expressions were normal in books 1, 2, and 3, intensified in books 1, 2 and 5 and masked in book 4.

The nonverbal communication after the turning point occurred in all five books. Touch was the only form to appear in all five books. The touches were brief in book 1, long in books 2 and 5 and prolonged in books 3 and 4. The meaning of the touches was sexual in all five books, affectionate in books 2, 3, and 5, inclusion-oriented in book 1, 2, 3 and 5 and comfort-oriented in book 5. The facial expressions were normal in books 1, 2, and 3, intensified in books 2 and 3 and masked in book 4. The other nonverbal forms to appear were eye behavior in books 1, 2, 3 and 4, proxemics in books 1, 3, 4 and 5, kinesics in books 1, 2, 3 and 4 and eye contact in books 4 and 5.

Emotion was described before the turning point in four of the books (1, 2, 3 and 4). In book 2 the female used emotion while books 1, 3 and 4 had description of emotion for both the male and female. In books 2, 3, and 4, the emotions described were experienced, self-conscious and negative. Book 2 also had the description of emotions as positive and weak. In books 3 and 4, the emotions were also described as being expressed, hostile, and moderate. In book 1, the emotions occurred as neural, expressed, affectionate, positive and moderate.

The emotions during the turning point were described in four of the books (1, 2, 3 and 5). The description of emotions was for the female in books 2 and 3, the male in book 5 and for both the male and female book 1. The emotions were described as being

experienced in books 1, 2, and 3, expressed in books 1 and 5, and neural in book 3. The types of emotions described were affectionate in books 1 and 3, self-conscious in books 2 and 5, and hostile in book 5. The emotions were positive in books 1, 3, and 5, and negative in books 2 and 5. The intensity of the emotions described as moderate in books 1, 2 and 3, and strong in book 5.

Emotions after the turning point were described in four of the books (1, 3, 4 and 5). Both the male and female had emotions described in book 4, while the emotions were for the female in books 1 and 3 and for the male in book 5. In books 1, 3 and 4 the emotions were described as self-conscious and positive. Emotions in books 1, 3 and 5 were expressed and in books 3 and 4 they were experienced. Other emotions described were melancholic in books 3 and 4 and hostile in book 5. The emotions were positive in all four books and negative in books 1 and 4. The intensity of the emotions was moderate in book 5, strong in books 3 and 4 and weak in book 1.

*"I Love You."* Self-disclosure occurred before the turning point in books 2 and 4. Both books had disclosures that were emotional, positive and honest. In addition, book 2 had disclosure by the female that was factual, personal, and negative. Book 4 had disclosure by the male that was also moderate.

During the "I love you" turning point, all five books had occurrences of self-disclosure. In all five books, the disclosure was described as emotional, positive and honest. The disclosure was personal in books 1, 2, 4 and 5. In addition, book 2's disclosure was impersonal, and book 3's disclosure was moderate. Books 1 and 2 had disclosure from the male and female that was reciprocal. Book 3 and 5's disclosure was

by the female.

After the turning point, only books 1 and 4 had occurrences of self-disclosure. The disclosures were emotional, personal, positive and honest in both books. In book 1, the disclosures were from the male and female and reciprocal. In book 4, the disclosure was from the male.

Nonverbal communication occurred before the turning point in all five books. Touch occurred in all five books. It was brief in books 2 and 3 moderate in books 1 and 5, and long in book 4. The meaning of the touch was affectionate in books 2, 3, 4 and 5, sexual in book 5 and comfort-oriented in book 1. Facial expressions occurred in books 1, 2, 3, and 5. They were normal in books 1, 2 and 3, intensified in book 2, minimized in book 3 and masked in book 5. Kinesics occurred in books 1 and 2 while proxemics occurred in books 4 and 5. Eye contact was described in books 2 and 4 and eye behavior appeared in books 2 and 3. Book 3 also had the description of physical characteristics.

During the turning point, all five books had the occurrence of nonverbal communication. Touch occurred in all five books. It was brief in book 4, moderate in books 2, 3 and 5, and long in book 1. The meaning of the touch was affectionate in books 1, 2 and 5 and sexual in books 1, 3, 4 and 5. Facial expressions occurred in books 1, 2 and 3. The expressions were normal in book 2, intensified in books 1, 2 and 3, and minimized in book 3. Eye behavior occurred in books 1, 3, and 5 and physical characteristics occurred in books 1 and 3. Eye contact was described in books 1 and 4, and paralanguage were described in book 1. Finally, kinesics appeared in book 2.

Nonverbal communication was described after the turning point in books 1 and

4. The nonverbal forms of touch, proxemics and kinesics were described. The touches were moderate in book 1 and prolonged in book 4. The meaning of touch was affectionate in books 1 and 4 and sexual in book 4. Facial expressions also appeared in book 4. The expressions were intensified.

Emotion before the turning point was described in four of the books (1, 2, 4 and 5). In books 4 and 5, the emotions were described for the male, in book 1 for the female and in book 2 for both the male and female. The emotions were negative in books 1, 2 and 4 and positive in books 2 and 5. The emotions were expressed in books 1 and 5, experienced in book 2 and 4 and neural in book 2. The emotions were self-conscious in book 2 and 5, hostile in book 1 and 4 and affectionate in book 2. The emotions were moderate in books 2 and 4 and strong in book 1.

Emotions during the turning point were described in books 1, 2, 3 and 5. The emotions were moderate in all four books. Books 1, 2 and 3 had emotions by the female and book 5 for both male and female. The emotions were experienced in books 1 and 4, expressed in books 3, 4 and 5. The emotions were affectionate in books 1, 2 and 5, self-conscious in books 4 and 5 and hostile in book 3 and 4. The emotions were positive in books 1 and 5 and negative in books 3 and 5.

After the turning point the emotions were by the female and described as positive and weak in books 1 and 4. In book 1, the emotions were experienced, self-conscious and in book 4, the emotions were neural and affectionate.

*Analysis Across Turning Points and Books*

Research question 4 explored the turning points that occurred in the romance novels and whether communication around these turning points changed. In the previous section, the question was explored through the results of the content analysis.

Research question 4 states: How does the dialogue before, during and after these turning points change in the use of self-disclosure, nonverbal communication and emotions?

Although the turning points and their placement within the conversations followed a similar pattern throughout all five books, very few patterns of change emerged across books in the communication that occurred before, during and after these turning points. It was less the case that overall change occurred across books than that communication remained the same. Because only three turning points (first kiss, first sex, and "I love you") occurred in all five books, only these could be compared to look at overall patterns as the relationship progressed.

When the first kiss occurred, all disclosures were positive and honest. The level of disclosure ranged from impersonal and personal before to moderate and personal during the turning point. Nonverbal communication and the forms of touch, facial expressions, proxemics and kinesics were constant throughout the first kiss. The emotions were mostly weak before the first kiss and changed to moderate during and after. Self-conscious emotions occurred throughout.

In first sex, the disclosure was emotional, positive and honest before and during the turning point. After, the disclosures were more factual, but still positive and honest.



The level of disclosure was moderate before, and moderate and personal after. The nonverbal forms of touch, facial expressions, eye contact, eye behavior, proxemics, kinesics appeared throughout the turning point. Physical characteristics was the only other form to appear. Emotions were self-conscious throughout. Emotions were weak and moderate before the turning point and moderate and strong during and after it. The emotions were experienced before and during and expressed after first sex occurred.

“I love you” was the final turning point to occur in all five books. The disclosures were mostly emotional, moderate, personal, positive and honest throughout the turning point. Facial expressions appeared only before and after the turning point while touch occurred throughout. Emotions were moderate before and during when “I love you” occurred, and weak after. Self-conscious, affectionate and hostile emotions were described throughout with no description of melancholic emotions.

## CHAPTER FOUR: DISCUSSION

In the previous chapter, the results of a content analysis were reported regarding the communication of intimacy (self-disclosure, nonverbal communication and emotion) and the turning points that were present in five romance novels involving the male and female main characters as their intimate relationship progressed. This chapter will examine these results in regards to the research questions posed for this study. The strengths and limitations of the study will also be discussed along with suggestions for future research in this area.

### Interpretation of Results

The results of this study are both consistent and inconsistent with previous research on the communication of intimacy and relationship development. Each research question and its results will be examined and compared to what has been found in previous research.

Research question #1 focused on the self-disclosure, nonverbal communication and emotions that occur in the relationship between the male and female characters in romance novels. The results indicate that there are many changes in the communication between the main characters of romance novels as their intimate relationship progresses over time. Some of the identified patterns were similar to previous research in intimate relationships. However, most of the communication in the five books did not conform to the patterns depicted in previous theory and research. Moreover, the patterns were rarely consistent across books.

Consistent with the previous research on intimacy and self-disclosure (Brehm,

Miller, Perlman, & Campbell, 2002; Laurenceau, Barrett, Peitromonaco, 1998; Prager, 1995), the overall presence of self-disclosure increased as the relationship progressed in three of the books. As the disclosures increased in the three books, the type of disclosure was mostly emotional, included both moderate and personal levels though personal levels were more frequent. The valence was both positive and negative and the disclosures were honest. Previous literature on the reciprocity of self-disclosure (Brehm, Miller, Perlman & Campbell, 2002; Argyle & Henderson, 1985) suggests that it decreases as the relationships progress. This was found to occur in two books. In the remaining three books however, reciprocity increased as the relationship progressed in two of the books, and the other book had only one occurrence of reciprocity. Also, as previous research on the type and level of disclosure indicates (Brehm, Miller, Perlman, & Campbell, 2002), emotional disclosures increased and the content became more personal as the relationship developed in four of the books. Moreover, in contrast to previous research on positive and negative disclosures (Prager, 1995), none of the books analyzed showed a pattern of negative disclosures increasing.

For the concept of nonverbal communication, the results for two books were consistent with previous research on intimacy and relationships (Brehm, Miller, Perlman & Campbell, 2002), showing an increase in specific nonverbal behaviors. In two of the other books, the concentration of nonverbal behaviors was centered toward the beginning of the book. The other book had nonverbal behaviors that occurred throughout the conversations with no increase. As found in previous literature on touch (Prager, 1995; Burgoon, 1991; Guerrero & Anderson, 1991), touch in two romance novels

increased in amount and duration as the relationship progressed. Specifically the number of intimate, sexual touches increased. Also consistent with the previous research on facial expressions (Brehm, Miller, Perlman & Campbell, 2002), the manipulation of facial expressions tended to appear as more intimacy was established. However, the results were not consistent with research suggesting that eye contact or eye behavior increases as relationships progress.

For the concept of emotions, the patterns found in some books were consistent with the previous literature on intimacy and emotions (Guerrero & Anderson, 1990; Aune, Buller & Aune, 1992; and Canary & Emmer-Sommers, 1997). That is, the negative emotions used increased as the relationship progressed in two books. Also, patterns found in three books were consistent with the previous literature regarding the actual expression of emotion. The expression of emotion increased as the relationship progressed. To the research on emotion (Aune, Buller & Aune, 1992) that found that the use of emotion would decrease as the couple became more comfortable with each other. This was not found to occur in any of the books. The intensity of the emotions also was shown to increase in three of the books, which was a contrast to previous literature showing that emotions tend to be more pronounced at the beginning of a relationship (Guerrero & Anderson, 1990).

The changes in communication found in the analysis shows that communication that the characters use in romance novels follows some of the same patterns that researchers have found real couples to use in developing relationships. However, this was true for only some of the novels, some of the time.

Research question #2 questioned whether the relationships in the romance novels between the main characters follows a linear path of prescribed stages in regard to the progression of intimate relationships or whether the relationships take a nonlinear path.

Previous research has produced relationship theories that were linear-based (Altman & Taylor, 1973; Knapp, 1978) as well as theories that were nonlinear-based (Bolton, 1961; Baxter & Montgomery, 1986). The communication and relationships analyzed in the five romance novels did show some parallels to each type of theory, but did not favor either one completely.

The coding did not attempt to identify specific stages of relationship development described in the literature. Nevertheless, the results do provide some evidence that in some of the novels the relationships followed a linear series of stages to some extent. If the relationships were progressing through a set series of stages, we would expect the couples' communication patterns to be similar across all of the books. This was not the case. The relationship progression was sustained through the couples' communication and the different turning points they experienced.

Consistent with the research of the stage-based theory Social Penetration (Altman & Taylor, 1973), communication increased in depth as the relationship became more intimate in four books. However, none of the books was found to have a stage of "continuous openness" as the relationship reached the highest level of intimacy, possibly because the books end before the highest level of intimacy can be reached. Consistent with Knapp's (1978) stage-based theory, communication became more

personal as the relationship progressed in four books. Also consistent with Knapp's model, all five books portrayed communication that Knapp identified in each of his stages of relationship development. However, the occurrence of this communication did not follow any patterns within or across books to suggest any identifiable stages were present.

The overall communication that occurred throughout the books is more consistent with the second-generational theories of dialectics and turning points. Baxter (1994) found that relationships are punctuated by moments of openness and closedness, invasion and privacy. The varying levels of self-disclosure, nonverbal communication and emotions found in the romance novels showed that moments of openness and closedness occurred even as intimacy increased in the relationships. For example, conversations including personal disclosures, long touches or strong expressed emotions might be followed or preceded conversations that could include impersonal disclosures, brief or no touches or weak neural or experienced emotions.

The third research question focused on the turning points that occur in romance novels. The occurrence of turning points within the novels further suggests that the progress of the intimate relationship in the novels is not a linear path.

Consistent with the previous literature on turning points and relationship development (Bolton, 1961, Baxter & Bullis, 1986), 13 turning points in the novels occurred in sporadic fashion resulting in many ups and downs with respect to the communication between the couple as the relationship progressed. Only three turning points out of the 26 that were examined from the Baxter and Bullis study (1986) occurred

in all five books. These three turning points were first kiss, first sex and “I love you,” and could be considered pivotal points in the novels and relationships in reality as well. These turning points are commonly considered events where intimacy plays a major role and therefore are most often determining factors in whether a relationship will continue to develop. These turning points are usually only experienced in a committed relationship. Romance novels could offer an insight into what turning points are considered most important in relationships today.

Research question #4 examined how the communication changed around turning points. There is some indication that changes in communication between the couple occurred around the turning points.

The results did find that there were some patterns of change in communication when it occurred around certain turning points. Most previous research into turning points and relationships has focused on the turning points themselves and not on the communication. Baxter & Ebert (1999) studied dialectical contradictions within turning points. Consistent with their work, the present study found that there were varied levels of openness and closedness throughout the turning points. These turning points represent positive events that occur within a relationship. Even though the turning points did not occur in the same conversations across books, there tended to be common communication patterns that occurred around the turning points. One identifiable pattern is that self-disclosure tended to stay positive before the turning points, becoming more negative and neutral during and after the turning points. This suggests that the couple was not comfortable using anything other than positive disclosures about

themselves until the turning points occurred, possibly to allow the turning point to occur. After the turning point, the couple becomes less worried about using negative disclosure possibly a level of comfort in reached at that point. The nonverbal forms of touch, facial expressions, proxemics and kinesics appeared throughout the turning points whereas eye contact and eye behavior tended to occur before and during the turning points only. This suggests that the couple used the nonverbal forms of eye contact or eye behavior as the turning point was going to occur maybe to focus on each other. The other nonverbal forms that occurred throughout the turning points suggests that the couple feels these nonverbal behaviors are the most important to communicate intimacy. Finally, emotions were experienced more often before and during the turning points and expressed after the turning points. This suggests that the couple wanted to wait until the turning points occurred to express their emotions, possibly because they were unsure about how the expression of their emotions would affect the turning points.

The identification of these patterns in romance novels suggests that the turning points that occur within a relationship may influence and be influenced by a couples' communication and may be an indication or even a determining factor of relationship development.

This was a major finding of the study. The occurrence of the turning points and the communication patterns associated with them offers a new avenue of research since previous research into turning points rarely looked at anything other than the events themselves.



## Implications

The previous section examined the four research questions of this study in regards to the results of the content analysis. Though the results did show some deviation from previous research into communication and relationship development, there were enough similarities to suggest that romance novels, though fantasy, do portray a picture of reality. The concepts of self-disclosure, nonverbal communication and emotions were prevalent within the individual conversations and the novels as a whole. Many of the communication patterns identified in the novels parallel the patterns of real life relationships as portrayed in previous literature.

As explained in the literature review, romance authors know their readers are looking for affirmation in regards to what they believe about men, women and intimacy. By using somewhat realistic portrayals of relationships, romance authors succeed at their purpose.

The results also suggest that romance novels are not formulaic as once thought. Since the communication patterns did not appear throughout each book, this sample of romance novels shows that the books are not written off a basic formula, rather the stories are moved along by individual storylines.

## Strengths and Limitations

This section explores the strengths and limitations of this thesis. One strength is that the study is grounded in previous research on intimacy and developing relationships. This grounding facilitated the interpretation of results and the research findings contribute to the literature on relationship development by focusing on the

specific theories and concepts.

Another strength of the research is the intercoder reliability achieved between the author and the trained coder. The kappa and exact agreement values suggest that other researchers should be able to apply the coding system with similar results.

The selection of romance novels as the sample of this study was another strength. Romance novels offer many advantages in studying intimate relationships. Romance novels allow an in-depth look into a relationship without worrying about privacy issues associated with a human subject study. Finally, the examination of dialogue from romance novels enables an analysis that is more in-depth than is possible with self-report questionnaires, which are commonly used in relationship research.

The actual selection process of the romance novels proved to be another strength. Using romance novels randomly selected from the top ten lists provided by the Romance Writers of America from the last five years assured that the random sample would represent current trends in this genre. Choosing the sample for this thesis from this list provided the study with a sample of novels that reflected the “ideals of romance novels” today.

Throughout the decades, contemporary romance novels have focused their stories to represent more realistic male and female characters in terms of description, thus creating more realistic relationships. Since fiction, in general, is rarely used within academic research, the use of romance novels was also a strength because it begins a foundation for other studies to build upon.

Along with the strengths, there were several limitations within this study. One

limitation was the small sample size of five romance novels. With only five books to analyze, patterns might not have emerged; perhaps, additional patterns do exist, though the sample size would need to increase to see it across books. Also, even within the contemporary romance novels chosen, the different storylines might be the reason for the different communication patterns. If books with similar plot lines were analyzed, more communication patterns across books might emerge.

A limitation in the coding system affected the intercoder reliability during the training of the coder. Romance novels are misunderstood by people who have not read them. There are misconceptions of what is included in romance novels. Before the coder could understand the concepts in the study, the coder needed to be able to only look at the dialogue and the description that was included in each conversation. It was easy to read between the lines of dialogue when coding and see things that should be occurring, but were not described.

By typing the conversations into script form, a good portion of each romance novel was not coded. Every effort was taken to assure that any description accompanying the dialogue was included. However, the context of the conversations was missing and this may have compromised understanding of the concepts coded. Also, looking at only the conversations before, during and after turning points occurred may have caused changes in communication to be missed only because they occurred in conversations further from the turning points.

A major limitation involved overall coding of the conversations. Because an entire conversation was coded at one time, many self-disclosure, nonverbal

communication, and emotion variables were coded individually. The coding variables were separate and relationships between the variables were not examined. For example, when experienced and expressed emotions were coded, these codes were not connected to their positive or negative valence, so the coding did not reveal which emotion was negative and which was positive.

#### Future Research

Further research should focus on gender, other eras in history, other genres of fiction, additional communication variables and additional methods of analysis.

Future research studies could expand on the three concepts studied to include other variables. For example, the concept of self-disclosure could be studied through immediacy or specific topics disclosed. The forms of nonverbal communication could be analyzed further in terms of proxemics and kinesics. Emotions could be studied in terms of specific emotions described.

Another area of future research would be to add other concepts to the study of relationships, such as power, control, deception, infidelity and gender. Looking at power, for example, might bring a different insight to the study of relationship development by understanding how power is used and what tactics are utilized. Looking at how control is used in relationship would be beneficial to see how influence is perceived and executed. As intimacy increases, deception is harder to determine but would be interesting to look at as to whether it affects the overall dynamics of the relationship. Infidelity is a relationship concept that has ties to communication patterns between the couple. Looking at infidelity in a developing relationship might bring

insight to overall communication problems. Finally, looking at how gender affects the communication within the relationship also would be worthwhile. Gender-specific communication might be present in the dialogue and could be another determining factor of how relationships develop.

This study was done with a qualitative analysis of the data. Future research could code the same data quantitatively and use statistical tests to determine patterns. These tests might also be able to identify other changes that were not evident in the qualitative analysis.

The relationships that were studied were intimate relationships that were developing to higher levels of intimacy. Some romance novels focus on relationship decline. Future research could use the same concepts to see if patterns would emerge in declining relationships as the level of intimacy decreases.

There are several areas of academics using novels or fiction in academic research. This study focused on intimate relationships from romance novels written in the late 1990's through 2002. Future research could study novels written in other time periods, to see if the same communication patterns occurred. There also are other types of romance novels as well as other types of fiction that could be analyzed in future research. Romances are written to reflect present times in contemporary novels, past times in historical novels. There is also romantic suspense, erotic, and supernatural romance novels that could be analyzed in a future study. Finally, fiction outside the romance genre, such as mysteries, westerns, or science fiction also could be examined. These novels tend to blend a story around a relationship just as romance novels do.

## Conclusion

This thesis provided a starting point for the use of romance novels and possibly other fiction genres in academic study. The arguments regarding their utility will continue, though to support the use of fiction in research, more studies using books will need to be conducted to establish a better understanding of how the concepts of communication are portrayed.

The novels do seem to represent a portion of reality in the way that relationships develop. However, the absence of some of the turning points in all five books shows that romance novels as a whole, may not depict reality in its realest form. One consequence of this study is to show that romance novels are credible resources for researchers to study relationships. The use of these novels would never replace the human studies, but could accompany these studies to learn what is popular in culture and what ideals are important in relationships. Though the novels that were analyzed in this study followed the idea that all relationships end with happily ever after, they can give researchers a better (more insightful) look at developing relationships because the books do focus on the relationship of the characters.

There will always be a fine line between fiction and reality and a question about whether fiction has a place in academic research. However, as the worlds of popular culture and academics begin to blur, it seems possible that the role of fiction in research will continue to grow. Though romance novels are not photographs of reality, the picture they paint should prove beneficial to researchers as they try to understand intimate relationships and the communication associated with them.

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## APPENDIX A: Coding Book/Instructions

**Self-Disclosure** – the intentional dialogue of one person to another that reveals different levels of personal information.

### Was there self-disclosure?

**Yes** if either the male or female self-disclosed at any time during the dialogue  
**No** if no self-disclosure occurred (skip to Nonverbal Communication)

### Who disclosed?

**Male** if only the male disclosed during the conversation.  
**Female** if only the female disclosed during the conversation.  
**Both** if the male and female disclosed during the conversation.

### Was it reciprocal?

**Yes** if both male and female disclosed one or more times during the conversation and the disclosures matched personalness or openness.

**No** if both male and female disclosed one or more times during the conversation and the disclosures did not match in personalness or openness.

### Type of disclosure(s) (Male & Female)

**None** if the male or female did not disclose.

**Factual** if the disclosure revealed personal facts and information about one's self. This is information usually public information that can be easily proven.

**Emotional** if the disclosure revealed private feelings, opinions, and judgments about one's self. This is information usually only known to the individual until they decide to reveal it.

**Both** if there are disclosures that contain both factual and emotional within the conversation

**Other** if disclosures were something other than factual or emotional

### How personal was it? (Male & Female)

**None** if the male or female did not disclose

**Impersonal** if the disclosures were stereotypical information, such as basic personal information (name, date of birth, age), and also including basic tastes, interests, and preferences.

**Moderate** if the disclosures were private, critical, and judgmental feelings.

**Personal** if the disclosures were most intimate attitudes, beliefs, and vulnerabilities.

### Valance of disclosure (Male & Female)

**None** if the male or female did not disclose

**Positive** if the disclosures were positive, happy, uplifting

**Negative** if the disclosures were negative, depressing

**Neutral** if the disclosures were neither positive nor negative

Honesty of disclosure (Male & Female)

**Yes** if the disclosure was honest

**No** if the disclosure was a lie

**Nonverbal Communication** – a way to communicate without using words.

Was nonverbal behavior described?

**Yes** if nonverbal behavior was described for the male and/or female during the conversation

**No** if no nonverbal behaviors were described for the male and/or female during the conversation (skip to Emotions if no for both male and female).

Which form(s) (Male & Female) Select form for only the person who initiated it.

**None** if no nonverbal behavior was used by male or female

**Touch** any physical contact with another person

**Eye Contact** eye-to-eye contact with another person

**Eye behavior** eye-to-body contact with another person

**Facial Expressions** expressing through facial gestures

**Proxemics** space between two people

**Kinesics** body language (stance, hand gestures, movement)

**Paralanguage** rhythm, pitch, loudness and rate of voice

**Artifacts** tangible objects

**Physical Characteristics** hair, eye color, clothes, body type

**Other** nonverbal behavior used not listed

Length of touch (Male & Female)

**None** if no touch occurred by either male or female

**Brief** if touching occurred that lasted less than half of the conversation

**Moderate** if touching occurred that lasted half of the conversation

**Long** if touching occurred that lasted more than half of the conversation

**Prolonged** if touching occurred during the conversation and continued after conversation ended

Relational meaning of touch (Male & Female)

**None** if no touch occurred by either male or female

**Inclusion** to include/closeness (leg, shoulder or knees touching)

**Sexual** to attract (long strokes up and down body)

**Affection** positive communication of the couple (squeezing an arm, shoulder, holding hands)

**Other** meaning of touch not listed above

Quality of facial expression (Male & Female)

**None** facial expression used was exactly as male/female intended or no facial expression was used

**Intensified** exaggerated, appearing stronger than normal

**Minimized** low key expressions

**Masked** portraying a different expression than intended

**Neutralizing** withholding, keeping true expression hidden

**Other** write if facial expression changed differently than the choices above

**Emotions** – the use of feelings in verbal or nonverbal terms

Was there emotion experienced or described?

**Yes** if emotion was experienced or described in the conversation

**No** if no emotion was used (skip to Turning Points)

Who used emotion?

**Male** if only the male used emotion in the conversation

**Female** if only the female used emotion in the conversation

**Both** if both male and female used emotion in the conversation

Nature of emotion described (Male & Female)

**None** no emotion used.

**Neural** increased heartbeat or a hormonal release known only the individual

**Experienced** emotions felt within, not expressed to anyone

**Expressed** emotions expressed to someone

Type(s) of emotion described (Male & Female)

**None** no emotion used

**Affectionate** emotions of love, passion, joy, happiness

**Self-conscious** emotions of embarrassment, shame, guilt, pride

**Melancholic** emotions of sadness, depression, grief, loneliness

**Hostile** emotions of anger, hate, jealousy, envy

Valance of emotion (Male & Female)

**None** no emotion used

**Positive** if emotion was expressed in a positive way

**Negative** if emotion was expressed in a negative way

**Both** positive and negative emotions were used.

Intensity of emotion (Male & Female)

**None** no emotion used  
**Weak** if emotion is barely expressed  
**Moderate** if emotion is normally expressed  
**Strong** if emotion is exaggeratedly expressed

**Turning Points** – an event(s) that occurs within a relationship

Type(s) of turning points

**None** no turning point occurred in the conversation  
**First Meeting** the first time the two people met  
**Activity Time** the time spent together doing things early in relationship  
**First Date** the first time the couple goes on an agreed upon date  
**Quality Time** time the couple spent together without a needed activity  
**Meet the Family** spending time as a couple in front of family  
**Getting away Time** taking time away from work to be together  
**Physical separation** time spent apart due to some event (vacation, trip)  
**New rival** the appearance of a third-party wanting the affection of the male or female  
**Competing demands** nonromantic competition for each other's time  
**Old rival** old boyfriend/girlfriend reemerges  
**Reunion** time together after physical separation  
**First kiss** first kiss  
**First sex** first sex  
**"I love you"** first time the couple says, "I love you"  
**Whirlwind phenomenon** the love at first sight notion  
**Disengagement** any deescalation of the relationship  
**Joint exclusivity** joint decision to remain involved only with each other  
**Dropping all rivals** breaking all romantic involvement with other people  
**Making up** time spent repairing relationship  
**Living together** move in together as a couple  
**Marital plans** joint decision to marry  
**Crisis help** assistance by one partner to another when experiencing a personal problem  
**Favors or gifts** sacrifice made by one partner to another in the form of a favor or gift  
**Other** describe turning point that is not listed above

Placement of turning point in dialogue

**No turning point** no turning point in dialogue  
**Before** if turning point occurred before conversation  
**Beginning** if turning point occurred in the beginning of the conversation  
**Middle** if turning point occurred in the middle of the conversation  
**End** if turning point occurred at the end of the conversation

## APPENDIX B: Coding Sheet

Communication of Intimacy Coding Sheet      Book Title: \_\_\_\_\_ Dialogue#: \_\_\_\_\_

**SELF DISCLOSURE** (*Circle your responses.*)

Was there self disclosure?      Yes      No (skip to Nonverbal Communication)

Who disclosed?      Male      Female      Both

Was it reciprocal?      Yes      No

Type of disclosure(s):      Circle all that apply  
**Male:**      None      Factual      Emotional      Both      Other: \_\_\_\_\_  
**Female:**      None      Factual      Emotional      Both      Other: \_\_\_\_\_

How personal was it?      Circle all that apply  
**Male:**      None      Impersonal      Moderate      Personal  
**Female:**      None      Impersonal      Moderate      Personal

Valence of disclosure:      Circle all that apply  
**Male:**      None      Positive      Negative      Neutral  
**Female:**      None      Positive      Negative      Neutral

Honesty of disclosure:  
**Male**      None      Yes      No  
**Female**      None      Yes      No

**NONVERBAL COMMUNICATION** (*Circle your responses.*)

Was nonverbal behavior described?      Yes      No (skip to Emotions)

Which form(s)?      Circle all that apply  
**Male:**      None      Touch      Eye Contact      Eye Behavior      Facial Expressions      Proxemics  
                  Kinesics      Paralanguage      Artifacts      Physical Characteristics      Other: \_\_\_\_\_  
**Female:**      None      Touch      Eye Contact      Eye Behavior      Facial Expressions      Proxemics  
                  Kinesics      Paralanguage      Artifacts      Physical Characteristics      Other: \_\_\_\_\_

***Touch and Facial Expressions***

Length of touch:      Circle all that apply  
**Male:**      None      Brief      Moderate      Long      Prolonged  
**Female:**      None      Brief      Moderate      Long      Prolonged

Relational meaning of touch      Circle all that apply  
**Male:**      None      Inclusion      Sexual      Affectionate      Other: \_\_\_\_\_  
**Female:**      None      Inclusion      Sexual      Affectionate      Other: \_\_\_\_\_



Quality of facial expression      Circle all that apply  
**Male:**    None    Intensified    Minimized    Masked    Neutralized    Other: \_\_\_\_\_  
**Female:** None    Intensified    Minimized    Masked    Neutralized    Other: \_\_\_\_\_

### EMOTIONS (Circle your responses.)

Was there emotion experienced or described?    Yes    No (skip to turning points)

Who used emotion?                      Male                      Female                      Both

Nature of emotion described      Circle all that apply  
**Male:**                      None                      Neural                      Experienced                      Expressed  
**Female:**                      None                      Neural                      Experienced                      Expressed

Type(s) of emotion described      Circle all that apply  
**Male:**    None    Affectionate    Self-conscious    Melancholic    Hostile    Other: \_\_\_\_\_  
**Female:** None    Affectionate    Self-conscious    Melancholic    Hostile    Other: \_\_\_\_\_

Valance of emotion                      Circle all that apply  
**Male:**                      None                      Positive                      Negative                      Both  
**Female:**                      None                      Positive                      Negative                      Both

Intensity of emotion                      Circle all that apply  
**Male:**                      None                      Weak                      Moderate                      Strong  
**Female:**                      None                      Weak                      Moderate                      Strong

### TURNING POINTS

Type of turning points      Circle all that apply

None	First Sex
First Meeting	"I Love You"
Activity Time	Whirlwind Phenomenon
First Date	Disengagement
Quality Time	Joint Exclusivity
Meet the Family	Dropping All Rivals
Getting Away Time	Making Up
Physical Separation	Living Together
New Rival	Marital Plans
Competing Demands	Crisis Help
Old Rival	Favors or Gifts
Reunion	Other _____
First Kiss	

Placement of Turning Point in Dialogue      Circle all that apply  
                     No Turning Point                      Before                      Beginning                      Middle                      End

## APPENDIX C: Analysis of Communication within Turning Points

*First Meeting.* This turning point occurred in four books (1,2,3 and 5). Communication occurred during and after the turning point in the concepts of self-disclosure and nonverbal communication. Emotions were only described after the turning point.

Three books (1,2 and 3) had self-disclosure during the turning point. The disclosure in all three books was impersonal, positive and honest. Book 2 also had emotional and moderate disclosures. Books 1 and 3 had disclosure by the female, while in book 2; the disclosure was by both male and female and was reciprocal.

After the turning point, the self-disclosure occurred in two books (3 and 5). Both books had disclosure that was emotional, positive, and honest. In book 3, the disclosure by the female was personal. In book 5, the disclosure was expressed by both the male and female and was reciprocal, factual and impersonal.

Nonverbal communication during the turning point occurred in all four books. Facial expressions occurred in books 1,2, and 3. The expressions were normal in books 1 and 2, minimized in book 1, intensified in book 2 and masked and neutralized in book 3. Kinesics appeared in books 1,2 and 5. In addition, in book 1, the nonverbal forms of eye behavior, proxemics, artifacts and physical characteristics appeared. In book 2, the form of touch was described. The touch was brief and safety-oriented. In book 3, paralanguage was described.

Nonverbal communication after the turning point occurred in all four books. Books 2 and 3 had the appearance of touch. The touch in both books was brief; book 2

had an inclusion-oriented touch while the touch in book 3 was safety-oriented. Three books (1, 2 and 5) had an occurrence of facial expressions. The expressions were normal in books 1 and 2, and intensified and neutralized in book 5. Three books (1, 2 and 3), had kinesics described, while two books (1 and 5) had physical characteristics and two books (1 and 4) had the appearance of proxemics. Only eye behavior in book 1 and artifacts in book 3 appeared in only one book.

Emotion was described in two books (2 and 3) after the turning point. The emotions in both books were experienced and negative. In addition, book 2 the emotions were described for both the male and female. The emotions were also described as expressed, affectionate, melancholic, positive, and strong. Book 3 also had hostile emotions described for the female that were a moderate intensity.

*Physical Separation and Reunion.* These turning points occurred only in Book 1 within the same conversation. There was self-disclosure, nonverbal communication and emotions before, during and after the turning points.

Before the turning points the disclosure was reciprocal by both male and female. It was factual, emotional, moderate, personal, positive, honest and dishonest. During the turning points, the disclosure was only by the male. It was emotional, personal, positive, and honest. After the turning points, the disclosure was only by the male. It was factual, emotional, personal, positive, neutral and honest.

The nonverbal communication before the turning points included the nonverbal forms of touch, eye contact, eye behavior, facial expressions, proxemics and kinesics. The touch was long and sexual and the facial expressions were normal. The nonverbal

forms to appear during the turning points were touch, eye contact, eye behavior, facial expressions, proxemics and kinesics. The touches were brief, inclusion-oriented and sexual and the facial expressions were intensified. After the turning points nonverbal communication included the forms of touch, eye behavior and facial expressions. The touches were moderate in length, sexual and affectionate in meaning and the facial expressions were normal and neutralized.

The emotions described before the turning point were by both male and female. They were described as neural, expressed, affectionate, positive and moderate. The emotions during the turning point were described for both the male and female. They were described as experienced, expressed, affectionate, positive and moderate. Finally, the emotions described were by the female. They were expressed, self-conscious, positive, negative and weak.

*Joint Exclusivity.* This turning point occurred in two books (1 and 4). Self-disclosure and nonverbal communication appeared before, during and after the turning point. Emotions were described only during and after the turning point.

The disclosures in both books were positive and honest. In book 1, the disclosure was by the female and described as factual, moderate, and negative. In book 4, the disclosures were by the male and described as emotional and personal.

Self-disclosure during joint exclusivity was described in both books. It was positive and honest in both books. In book 1, the disclosure was by both male and female, it was reciprocal, factual, emotional and personal. The disclosure in book 4 had disclosure by the female. It was also factual and moderate.

After the joint exclusivity turning point, there was only self-disclosure in book 1. The disclosure was by the female. It was factual, moderate, negative and honest.

Nonverbal communication before the turning point occurred in book 1. The nonverbal form of touch occurred. The touch was brief, sexual and affectionate. The other nonverbal forms to occur were eye behavior, facial expressions, and kinesics. The facial expressions were normal and masked.

Nonverbal communication occurred in both books during the turning point. The forms of touch and proxemics appeared in both books. The touch was brief, inclusion-oriented, and affectionate in book 1 and prolonged, sexual and affectionate in book 4. The other nonverbal forms to occur were eye contact in book 1 and kinesics in book 4.

After joint exclusivity, nonverbal communication occurred in book 1. The nonverbal communication included the forms of eye contact, facial expressions, proxemics, and kinesics. The facial expressions were masked.

Emotions during the turning point were described in both books. The emotions were described for both male and female in book 1 and for the female in book 4. The emotions were neutral, affectionate and positive in both books. In addition, book 1, described emotions that were also expressed and strong. In book 4, the emotions were also weak.

After the turning point, emotions only occurred in book 1. The emotions were described for the female. They were experienced, self-conscious, negative and moderate.

*Disengagement.* This turning point occurred in three books (1, 2, and 3). Self-disclosure, nonverbal communication and emotions occurred before, during and after the turning point.

Before the turning point, there was self-disclosure in just book 1. The disclosure was by the female. It was factual, moderate, negative and honest.

During the turning point, there was only self-disclosure in book 2. The disclosure was by the female. It was factual, emotional, personal, positive, negative and honest.

After the turning point, the self-disclosure was described in books 1 and 2. In both books, the disclosure was by the male and female. It was reciprocal, emotional, personal, positive, and honest. Book 2 also had disclosure that was impersonal.

The nonverbal communication occurred in all three books before the disengagement turning point. The nonverbal forms of facial expressions and kinesics occurred in all three books. The facial expressions were normal in books 2 and 3, masked in book 1 and intensified in book 3. The other forms to occur were eye contact in book 1 and proxemics in books 1 and 3.

The nonverbal communication during the turning point was described in all three books. The forms of touch, facial expressions and kinesics occurred in books 1 and 2. The touches were brief and affectionate in book 2, moderate and comfort-oriented in book 1. The facial expressions were normal in both books and intensified in book 2. Eye contact and eye behavior also occurred in book 2 and paralanguage in book 3.

Nonverbal communication after the turning point was described in all three books. The nonverbal forms of touch and facial expressions appeared in all three books. The touches were brief in book 3, moderate in book 2, and long in book 1. The meaning of the touches was affectionate in all three books, and sexual in book 1. The facial expressions were normal and intensified in books 2 and 3, minimized in book 3 and intensified in books 1 and 2. The other nonverbal forms that occurred were eye behavior and physical characteristics in books 1 and 3, eye contact in book 1, and kinesics in book 2.

Emotions were described in books 1 and 3 before the turning point. In both books, the emotions were experienced, self-conscious and negative. The emotion was described for the female in book 1 and for both male and female in book 3. In book 3, the emotions were also neural, expressed, affectionate, hostile, positive and strong. The intensity of the emotions in book 2 was moderate.

The emotions during the turning point were described in books 1 and 2. The female used emotions in book 1 and the male and female had emotions described in book 2. The emotions in both books were negative. In book 1, the emotions were expressed, hostile and strong. In book 3, the emotions were neural, experienced, affectionate, self-conscious, positive and moderate.

Emotions described after the turning point appeared in books 1 and 2. In both books, the emotions were described for the female. They were affectionate, positive and moderate. The emotions were also described as experienced in book 1 and neural in book 2.

*Making up.* This turning point occurred in two books (1 and 3). There was nonverbal communication and emotions before, during, and after the turning point and self-disclosure only during and after the turning point.

Self-disclosure during the turning point was described in both books. In both books, the disclosure was emotional, positive and honest. Book 1 had disclosures from both male and female that were reciprocal and personal. Book 3's disclosure was by the female. It was also moderate and negative.

After the turning point, self-disclosure was described only in book 1. The self-disclosure was by both male and female. It was reciprocal, emotional, personal, positive, and honest.

Nonverbal communication before the turning point occurred in both books with the forms of touch and facial expressions appearing in both books as well. The touches were brief in book 2 and moderate in book 1. The meaning was affectionate in book 3 and comfort-oriented in book 1. The facial expressions were normal and intensified in book 1 and minimized in book 3. The other nonverbal forms to appear were kinesics in book 1 and physical characteristics and eye behavior in book 3.

Nonverbal communication during the making up turning point was in described in both books. The forms of touch, eye behavior, facial expressions appeared in both books. The touches were brief in book 3 and long in book 1. The meaning of the touches was affectionate in both books. In book 1, the nonverbal touches were also sexual. The facial expressions were normal and intensified in book 1 and minimized in book 3. Book



1 also described eye contact. Book 3 also had the occurrence of the forms of proxemics and kinesics.

Nonverbal communication after the turning point occurred in book 1. The nonverbal forms of touch, proxemics, kinesics and physical characteristics occurred. The touches were moderate and sexual.

Emotions described before the turning point occurred in book 1. The emotions were for the female. They were expressed, hostile, negative and strong.

Emotions during the turning point were described in both books. The emotions were described for the female and moderate in both books. In book 1, the emotions were experienced, affectionate, and positive. In book 3, the emotions described as expressed, hostile and negative.

Emotions after the turning point were only in book 1. The emotions were by the female and experienced, self-conscious, positive and weak.

*Marital Plans.* The turning point of marital plans occurred in three of the books (1, 3 and 5). There was self-disclosure, nonverbal communication and emotions described before and during the turning point.

Before the turning point, only book 1 had self-disclosure. The disclosure was by the male and female. It was reciprocal, emotional, personal, positive and honest.

During the turning point, all three books had the appearance of self-disclosure. It was emotional, positive and honest in all three books. In book 1, the disclosure was from both male and female and was reciprocal. The disclosure in books 3 and 5 was

from the female. In book 1 and 5 it was personal and in book 3 it was moderate and negative as well.

The nonverbal communication before the turning point was in all three books. The forms of touch and facial expressions were in all three books. The touches were brief in book 3, moderate in book 5 and long in book 1. The meaning of the touches was affectionate in all three books and sexual in books 1 and 3. The facial expressions were normal in books 1 and 3, intensified in book 1, minimized in book 3 and masked in book 5. The nonverbal form of eye behavior occurred in books 1 and 3 and physical characteristics in books 1 and 2. In addition, book 1 had an occurrence of eye contact and paralanguage and book 3 had an occurrence of proxemics.

Nonverbal communication during the marital plans turning point. The form of touch occurred in all three books. It was moderate and affectionate in book 1, moderate and affectionate in book 3 and moderate, sexual and affectionate in book 5. Also, book 1, the forms of proxemics, kinesics and physical characteristics appeared while in book 3, the forms of eye behavior and facial expressions appeared. The expressions were intensified. Finally, book 5 had an occurrence of eye behavior.

Emotions described before the turning point was in books 1 and 5. The descriptions of emotions in both books were positive and moderate. In book 1, the emotions were described for the female and were experienced and affectionate. In book 5, the emotions were described for the male. They were expressed and self-conscious.

The description of emotions appeared in books 1, 3 and 5 during the turning point. The emotions were described for the female in books 1 and 3 and for both male

and female in book 5. In books 1 and 5, the emotions were self-conscious, positive. In book 1, the emotions were experienced and weak. In book 3, the emotions were expressed, hostile, negative and moderate and in book 5, the emotions were neural, experienced, expressed, affectionate, melancholic, negative and strong.

*Dropping All Rivals.* This turning point occurred in book 4. Self-disclosure and nonverbal communication occurred before, during and after the turning point. Emotions were only described before and during the turning point.

Before, self-disclosure was by the male. It was emotional, positive, moderate, and honest. During the turning point, the disclosure was by both male and female and was reciprocal, emotional, personal, positive and honest. After the turning point, the disclosure was by the female. It was emotional, personal, positive and honest.

Nonverbal communication described before the dropping all rivals turning point were the forms of touch, eye contact and proxemics. The touch was long and affectionate. Nonverbal communication during the turning point occurred in the forms of touch, eye contact, paralanguage, and physical characteristics. The touch was brief, moderate, sexual and affectionate. After the turning point, the nonverbal communication was the forms of touch, facial expressions, proxemics, kinesics and physical characteristics. The touch was prolonged and affectionate. The facial expressions were intensified.

Before the dropping all rivals turning point, the emotions were described for the male. They were experienced, hostile, negative and moderate. Emotions described

during the turning point were by the female during the turning point. It was experienced, expressed, self-conscious, hostile, negative, and moderate.

*Favors or Gifts.* The turning point occurred in two books (2 and 5). There was self-disclosure, nonverbal communication, and emotions before and during the turning point.

Self-disclosure before occurred in book 2. The disclosure was by the female. It was factual, emotional, personal, positive, negative and honest. Self-disclosure during the turning point occurred in both books. It was emotional, personal, positive, and honest. In addition, book 2 the disclosure was by the male and female. It was reciprocal and impersonal. Books 5's disclosure was by the female.

The nonverbal communication occurred in both books before the turning point. The nonverbal forms of touch and facial expressions occurred in both books. The touches were brief in book 2, and moderate in book 5. The meaning was affectionate in both books and sexual in book 5. The other nonverbal forms to occur were eye contact, eye behavior and kinesics in book 2 and proxemics in book 5.

The nonverbal communication during the turning point occurred in both books. The nonverbal form of touch occurred in both books. The touches were moderate and affectionate in both books and also sexual in book 5. In book 2, the nonverbal forms of facial expressions and kinesics also appeared. The facial expressions were normal and intensified. In only book 5, the only other nonverbal form to occur was eye behavior.

The emotions before the turning point were described in both books. They were both self-conscious, positive and moderate. In book 2, the emotion described was by

both the male and female. It was neural and experienced, affectionate and negative. Book 5 had the description of emotions by the male. It was expressed.

Emotions during the turning point were described in both books. The emotions were by both male and female in book 5 and by the female in book 2. The emotions were neural, affectionate and positive in both books. In addition, book 2's emotions were described as moderate. In book 5, the emotions were also described as experienced, expressed, self-conscious, melancholic, negative and strong

*Living Together* This turning point occurred only in book 5. There was only self-disclosure during the turning point while nonverbal communication and emotions occurred before and during the turning point.

During the turning point, the self-disclosure was by the female. It was emotional, personal, positive and honest.

Before the turning point, the nonverbal forms to appear were touch, facial expressions and proxemics. The touch was moderate, sexual and affectionate. The facial expressions were masked. The nonverbal communication during the turning point was the forms of eye behavior, and touch. The touches were moderate, sexual and affectionate.

The emotions described before the turning point were of the male. They were expressed, self-conscious, positive and moderate. The emotions were by the male and female during the turning point. They were described as neural, experienced, expressed, affectionate, self-conscious, melancholic, positive, negative, and strong.

Table 1

## Intercoder Reliability: Self-Disclosure

Variable	Exact Agreement	Kappa ( $\kappa$ )
Type of Disclosure		
Male	98%	.839
Level of Disclosure		
Male	98%	.831
Valance of Disclosure		
Female	95%	.73

Table 2

## Intercoder Reliability: Nonverbal Communication

Variable	Exact Agreement	Kappa ( $\kappa$ )
Nonverbal Forms		
Touch		
Male	95%	.831
Eye Behavior		
Male	95%	.804
Facial Expressions		
Male	95%	.843
Proxemics		
Male	95%	.806
Kinesics		
Male	95%	.843
Paralanguage		
Male	90%	.737
Female	85%	.615
Artifacts		
Male	95%	.756
Meaning of Touch		
Male	96%	.821
Female	96%	.722
Quality of Facial Expressions		
Male	97%	.756
Female	97%	.756

Table 3

## Intercoder Reliability: Emotion

Variable	Exact Agreement	Kappa ( $\kappa$ )
Nature of Emotion		
Male	98%	.870
Female	95%	.750
Type of Emotion		
Male	98%	.861
Valance of Emotion		
Male	95%	.740
Female	95%	.848
Intensity of Emotion		
Female	95%	.714



Table 4

## Intercoder Reliability: Turning Points

Variable	Exact Agreement	Kappa ( $\kappa$ )
"I Love You"	90%	.737
Dropping All Rivals	85%	.615
Marital Plans	85%	.615
Favors or Gifts	90%	.737
Placement of Turning Point	85%	.615

Table 5

Self-Disclosure Variables in *True Confessions* (Book 1)

Conversation	Was There Self-Disclosure	Who Disclosed	Was it Reciprocal?	Type of Disclosure	Level of Disclosure	Valance of Disclosure	Honesty of Disclosure
1	Yes	Female	No	Emotional	Impersonal	Positive	Yes
2	No						
3	Yes	Male	No	Emotional	Impersonal	Positive	Yes
4	Yes	Both	Yes	Both	Moderate Personal	Positive Negative	Yes
5	No						
6	Yes	Both	Yes	Both	Moderate Personal	Positive	Yes
7	Yes	Both	Yes	Both	Moderate Personal	Positive	Yes No
8	Yes	Male	No	Emotional	Personal	Positive	Yes
9	Yes	Male	No	Both	Personal	Neutral	Yes
10	Yes	Male	No	Factual		Positive	Yes
11	Yes	Both	Yes	Both	Moderate Personal	Positive Neutral	Yes
12	Yes	Female	Yes	Factual	Moderate	Positive Negative	Yes
13	Yes	Both	Yes	Both	Personal	Positive	Yes
14	Yes	Female	No	Factual	Moderate	Negative	Yes
15	No						
16	Yes	Both	Yes	Emotional	Personal	Positive	Yes
17	Yes	Both	Yes	Emotional	Personal	Positive	Yes

Table 6

Self-Disclosure Variables in *I Think I Love You* (Book 2)

Conversation	Was There Self-Disclosure	Who Disclosed?	Was it Reciprocal?	Type of Disclosure	Level of Disclosure	Valance of Disclosure	Honesty of Disclosure
1	Yes	Both	Yes	Both	Impersonal Moderate	Positive	Yes
2	No						
3	Yes	Both	Yes	Both	Moderate	Positive	Yes
4	Yes	Female		Both	Moderate	Positive	Yes
5	No						
6	Yes	Both	Yes	Both	Moderate	Positive	Yes
7	Yes	Both	No	Both	Moderate Personal	Positive	Yes
8	Yes	Male	No	Factual	Moderate	Neutral	Yes
9	Yes	Both	No	Both	Moderate	Positive	Yes
10	No						
11	No						
12	Yes	Both	No	Both	Moderate	Positive	Yes
13	Yes	Female		Both	Moderate	Positive	Yes
14	No						
15	No						
16	Yes	Male	No	Emotional	Moderate	Positive	Yes
17	No						
18	No						
19	No						
20	Yes	Female	No	Both	Personal	Positive Negative	Yes
21	Yes	Both	Yes	Emotional	Impersonal Personal	Positive	Yes

Table 7

Self-Disclosure Variables in *Dream A Little Dream* (Book 3)

Conversation	Was There Self-Disclosure	Who Disclosed?	Was it Reciprocal?	Type of Disclosure	Level of Disclosure	Valance of Disclosure	Honesty of Disclosure
1	Yes	Female	No	Factual	Impersonal	Positive	Yes
2	Yes	Female	No	Emotional	Personal	Positive	Yes
3	Yes	Female	No	Emotional	Moderate	Negative	Yes
4	No						
5	No						
6	Yes	Both	No	Both	Impersonal Personal	Positive Negative	Yes
7	No						
8	Yes	Both	Yes	Both	Moderate Personal	Positive Negative	Yes No
9	No						
10	Yes	Female	No	Factual	Personal	Positive	Yes
11	Yes	Male	No	Both	Personal	Positive	Yes
12	Yes	Male	No	Emotional	Impersonal	Neutral	Yes
13	Yes	Female	No	Both	Moderate	Positive	Yes
14	No						
15	No						
16	Yes	Female	No	Emotional	Moderate	Neutral	Yes
17	No						
18	No						
19	No						
20	No						
21	No						
22	Yes	Female	No	Emotional	Moderate	Positive Negative	Yes

Table 8

Self-Disclosure Variables in *Crazy For You* (Book 4)

Conversation	Was There Self-Disclosure	Who Disclosed	Was it Reciprocal?	Type of Disclosure	Level of Disclosure	Valance of Disclosure	Honesty of Disclosure
1	Yes	Female	No	Factual	Impersonal	Positive	Yes
2	Yes	Female	No	Both	Moderate	Positive	Yes
3	Yes	Female	No	Both	Moderate	Positive	Yes
4	Yes	Female	No	Emotional	Personal	Positive	Yes
						Negative	
5	Yes	Female	No	Emotional	Personal	Positive	Yes
6	Yes	Both	No	Emotional	Impersonal Personal	Positive	Yes
7	Yes	Male	No	Emotional	Personal	Negative	Yes
8	No						
9	Yes	Male	No	Emotional	Personal	Negative	Yes
10	No						
11	No						
12	No						
13	No						
14	No						
15	Yes	Male	No	Emotional	Moderate	Positive	Yes
16	Yes	Both	Yes	Emotional	Personal	Positive	Yes
17	Yes	Female	No	Emotional	Personal	Positive	Yes
18	Yes	Male	No	Emotional	Personal	Positive	Yes
19	Yes	Female	No	Factual	Moderate	Positive	Yes

Table 9

Self-Disclosure Variables in *Get Lucky* (Book 5)

Conversation	Was There Self-Disclosure	Who Disclosed	Was it Reciprocal?	Type of Disclosure	Level of Disclosure	Valance of Disclosure	Honesty of Disclosure
1	No						
2	Yes	Both	Yes	Both	Impersonal	Positive	Yes
3	Yes	Male	No	Both	Moderate	Positive	Yes
4	Yes	Male	No	Factual	Impersonal	Positive	Yes
5	No						
6	Yes	Male	No	Emotional	Impersonal	Negative	Yes
7	No						
8	Yes	Female	No	Emotional	Moderate	Negative	No
9	No						
10	Yes	Male	No	Factual	Impersonal	Positive	Yes
11	No						
12	Yes	Both	No	Emotional	Impersonal Moderate	Positive Negative	Yes
13	Yes	Both	Yes	Both	Moderate Personal	Positive	Yes
14	Yes	Both	Yes	Both	Moderate Personal	Positive Negative Neutral	Yes
15	No						
16	Yes	Both	Yes	Both	Moderate Personal	Positive	Yes
17	No						
18	Yes	Female	No	Emotional	Personal	Positive	Yes

Table 10

Forms of Nonverbal Communication in *True Confessions* (Book 1)

	Conversation	Communication					Expressions					Characteristics									
		Nonverbal	Touch	Eye	Behavior	Facial	Proxemics	Kinesics	Paralanguage	Artifacts	Physical	Nonverbal	Touch	Eye	Behavior	Facial	Proxemics	Kinesics	Paralanguage	Artifacts	Physical
1	Yes	No	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No	Yes	No	Yes	Yes	No	Yes	No	Yes
2	Yes	No	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No	Yes	No	Yes	Yes	No	No	No	Yes
3	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	Yes	No	No	No	Yes
4	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	Yes	No	No	No	No
5	No																				
6	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	Yes	No	No	No	No
7	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No	No	No	No
8	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	Yes	No	No	No	No
9	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	Yes	No	No	No	No
10	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	Yes	No	No	No	No
11	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No	No	Yes	No	Yes	Yes	No	No	No	No
12	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	Yes	No	No	No	No
13	Yes	Yes	Yes	No	No	No	Yes	No	No	Yes	No	Yes	No	No	No	No	No	No	No	No	No
14	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No
15	Yes	Yes	Yes	No	Yes	Yes	No	Yes	Yes	Yes	No	Yes	No	Yes	Yes	Yes	Yes	No	No	No	No
16	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No	No	No
17	Yes	Yes	Yes	No	No	No	Yes	No	No	Yes	Yes	Yes	No	Yes	No	Yes	Yes	No	No	No	Yes

Table 11

Touch and Facial Expression Variables in *True Confessions* (Book 1)

Conversation	Length of Touch	Relational Meaning of Touch	Manipulation of Facial Expressions
1			Minimized
2			Normal
3	Long	Sexual Affectionate	Intensified
4	Brief	Inclusion	Intensified
5			
6	Moderate	Sexual	Normal
7	Long	Sexual	Normal
8	Brief	Inclusion Sexual	Intensified
9	Moderate	Sexual Affectionate	Normal Neutralized
10	Long	Sexual	Normal Intensified
11	Brief	Affectionate	
12	Brief	Sexual Affectionate	Normal Intensified
13	Brief	Inclusion Affectionate	
14			Masked
15	Moderate	Comfort	Normal
16	Long	Sexual Affectionate	Intensified
17	Moderate	Affectionate	





Table 12 continued

Forms of Nonverbal Communication in *I Think I Love You* (Book 2)

Conversation	Nonverbal Communication					Facial Expressions				Paralanguage	Artifacts	Physical Characteristics
	Nonverbal	Touch	Eye	Eye	Facial	Proxemics	Kinesics	Behavior	Expressions			
17	Yes	No	No	Yes	Yes	No	Yes	No	No	No	No	No
18	Yes	No	No	No	No	No	No	No	No	No	No	No
19	Yes	No	No	No	Yes	No	Yes	No	Yes	No	No	No
20	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	No	No	No
21	Yes	Yes	No	No	Yes	No	Yes	No	Yes	No	No	No

Table 13

Touch and Facial Expression Variables in *I Think I Love You* (Book 2)

Conversation	Length of Touch	Relational Meaning of Touch	Manipulation of Facial Expressions
1	Brief	Safety	Normal Intensified
2	Brief	Inclusion	Normal
3	Brief	Inclusion	Normal Minimized Masked
4			Normal
5			Normal
6	Brief	Safety	Normal Intensified
7	Long	Sexual Affectionate	Normal Intensified
8	Brief	Force	Normal Masked
9			Normal
10			Normal
11	Brief	Inclusion	Normal
12			Normal Minimized
13	Brief	Affectionate	Normal
14			Normal
15	Brief	Affectionate	Normal
16			
17			Normal

Table 13 Continued

Touch and Facial Expression Variables in *I Think I Love You* (Book 2)

Conversation	Length of Touch	Relational Meaning of Touch	Manipulation of Facial Expressions
18			Normal
19			Normal
20	Brief	Affectionate	Normal Intensified
21	Moderate	Affectionate	Normal Intensified

Table 14

Forms of Nonverbal Communication in *Dream A Little Dream* (Book 3)

	Conversation	Communication										Physical Characteristics	
		Nonverbal	Touch	Eye	Eye	Behavior	Expressions	Facial	Proxemics	Kinesics	Paralanguage		Artifacts
1	Yes	No	No	No	No	Yes	Yes	No	No	No	Yes	No	No
2	Yes	Yes	No	No	No	No	No	Yes	Yes	Yes	No	Yes	No
3	Yes	Yes	No	Yes	Yes	Yes	Yes	No	No	No	Yes	No	No
4	Yes	No	No	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes
5	Yes	Yes	Yes	No	No	Yes	Yes	Yes	Yes	Yes	No	No	No
6	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	Yes
7	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No
8	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No
9	Yes	Yes	No	No	No	Yes	Yes	Yes	Yes	Yes	No	No	No
10	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No	No	No
11	Yes	Yes	No	No	No	Yes	Yes	No	No	No	No	No	No
12	Yes	No	No	No	No	Yes	Yes	Yes	No	No	Yes	No	Yes
13	Yes	No	No	No	No	No	No	Yes	Yes	Yes	No	No	No
14	Yes	No	No	No	No	No	No	No	No	No	No	No	Yes
15	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No	No	No
16	Yes	Yes	No	Yes	Yes	No	No	Yes	Yes	Yes	No	No	No

Table 14 Continued

Forms of Nonverbal Communication in *Dream: A Little Dream* (Book 3)

Conversation	Nonverbal Communication	Touch	Eye Contact	Eye Behavior	Facial Expressions	Proxemics	Kinesics	Paralanguage	Artifacts	Physical Characteristics
17	Yes	Yes	No	No	Yes	No	No	No	No	No
18	Yes	No	No	No	Yes	No	Yes	No	No	Yes
19	Yes	No	No	No	Yes	Yes	Yes	No	No	No
20	Yes	No	No	No	No	No	No	Yes	No	No
21	Yes	Yes	No	Yes	Yes	No	No	No	No	Yes
22	Yes	Yes	No	Yes	Yes	Yes	Yes	No	No	No

Table 15

Touch and Facial Expression Variables in *Dream A Little Dream* (Book 3)

Conversation	Length of Touch	Relational Meaning of Touch	Manipulation of Facial Expressions
1			Masked Neutralized
2	Brief	Force	
3	Brief	Comfort	Minimized
4			Intensified
5	Brief	Inclusion	Intensified
6	Brief	Safety	Intensified
7	Brief	Safety	Normal
8	Prolonged	Inclusion Sexual Affectionate	Normal Intensified
9	Moderate	Sexual Affectionate	Normal
10	Brief	Sexual	Normal
11	Moderate	Inclusion Affectionate	Normal Neutralized
12			Normal Minimized Masked
13			
14			
15	Brief	Sexual Affectionate	Normal

Table 15 Continued

Touch and Facial Expression Variables in *Dream A Little Dream* (Book 3)

Conversation	Length of Touch	Relational Meaning of Touch	Quality of Facial Expressions
16	Moderate	Inclusion Affectionate	
17	Brief	Affectionate	Normal Masked
18			Normal Intensified
19			Normal Intensified
20			
21	Brief	Affectionate	Normal Minimized
22	Moderate	Sexual Affectionate	Intensified



Table 16

Forms of Nonverbal Communication in *Crazy For You* (Book 4)

Conversation	Nonverbal			Contact			Behavior			Expressions			A-tifacts	Paralanguage	Kinesics	Proxemics	Physical Characteristics
	Touch	Eye	Eye	Touch	Eye	Eye	Touch	Eye	Eye	Touch	Eye	Eye					
1	No	No	Yes	No	No	Yes	No	No	Yes	No	No	No	No	No	No	No	No
2	Yes	No	Yes	Yes	No	Yes	Yes	No	Yes	Yes	No	Yes	No	No	No	No	No
3	No	No	Yes	No	No	No	No	No	No	Yes	No	No	No	No	No	No	Yes
4	No	Yes	Yes	No	Yes	No	No	No	No	Yes	Yes	Yes	No	No	No	No	Yes
5	No	Yes	Yes	No	Yes	No	No	No	No	Yes	Yes	Yes	No	No	No	No	Yes
6	Yes	Yes	Yes	Yes	No	Yes	No	No	No	No	Yes	Yes	No	No	No	No	No
7	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes
8	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No	No	No
9	Yes	Yes	Yes	Yes	No	No	No	No	Yes	No	Yes	Yes	No	No	No	No	No
10	No	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No
11	No	Yes	Yes	No	Yes	No	No	No	No	No	No	No	No	No	No	No	No
12	No	Yes	Yes	No	No	Yes	No	Yes	Yes	No	Yes	Yes	No	No	No	No	No
13	No	Yes	Yes	No	No	No	No	No	No	Yes	Yes	Yes	No	No	No	No	No
14	Yes	Yes	Yes	Yes	No	No	No	No	No	Yes	Yes	Yes	No	No	No	No	Yes
15	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes	Yes	Yes	No	No	No	No	No
16	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes	No	Yes	No	Yes	Yes	No	Yes

Table 16 Continued

Forms of Nonverbal Communication in *Crazy For You* (Book 4)

	Conversation	Nonverbal	Touch	Eye	Eye	Facial	Proxemics	Kinesics	Paralanguage	Artifacts	Physical
	Communication		Contact	Behavior	Expressions	Characteristics					
17	Yes	Yes	No	No	Yes	No	No	No	No	No	No
18	No										
19	Yes	Yes	No	No	No	Yes	Yes	No	No	No	No

Table 17

Touch and Facial Expression Variables in *Crazy For You* (Book 4)

Conversation	Length of Touch	Relational Meaning of Touch	Manipulation of Facial Expressions
1			Normal
2	Brief	Affectionate	Normal
3			
4			
5			
6	Brief	Comfort	
7	Moderate	Sexual	Masked
8	Prolonged	Sexual	
9	Brief	Force	Normal
10			Normal
11			
12			Normal
13	Brief	Sexual	
14	Long	Sexual	
15	Long	Affectionate	
16	Brief	Sexual	
17	Prolonged	Affectionate	Intensified
18			
19	Prolonged	Sexual Affectionate	



Table 18 Continued

Forms of Nonverbal Communication in *Get Lucky* (Book 5)

Conversation	Nonverbal	Touch	Eye	Eye	Facial	Proxemics	Kinesics	Paralanguage	Artifacts	Physical
	Communication		Contact	Behavior	Expressions					Characteristics
17	Yes	Yes	No	No	Yes	Yes	No	No	No	No
18	Yes	Yes	No	Yes	No	No	No	No	No	No

Table 19

Touch and Facial Expression Variables in *Get Lucky* (Book 5)

Conversation	Length of Touch	Relational Meaning of Touch	Manipulation of Facial Expressions
1			
2			Intensified
			Neutralized
3	Moderate	Affectionate	Masked
4			
5			Intensified
6	Brief	Comfort	
7	Moderate	Safety	Normal
8	Brief	Affectionate	Intensified
			Neutralized
9	Brief	Affectionate	
10			
11	Moderate	Affectionate	
12	Brief	Affectionate	Intensified
13			
14	Moderate	Inclusion	Intensified
15	Long	Inclusion	
		Comfort	
16	Prolonged	Sexual	Neutralized
		Affectionate	
17	Moderate	Sexual	Masked
		Affectionate	
18	Moderate	Sexual	
		Affectionate	

Table 20

Emotion Variables in *True Confessions* (Book 1)

Conversation	Was there Emotion?	Who used Emotion	Nature of Emotion	Type of Emotion	Valance of Emotion	Intensity of Emotion
1	No					
2	No					
3	No					
4	Yes	Both	Neural Expressed	Affectionate	Both	Strong
5	Yes	Female	Experienced	Self-Conscious	Negative	Moderate
6	No					
7	Yes	Both	Neural Expressed	Affectionate	Positive	Moderate
8	Yes	Both	Experienced Expressed	Affectionate	Positive	Moderate
9	Yes	Female	Expressed	Self-Conscious	Both	Weak
10	Yes	Both	Expressed	Affectionate	Positive	Moderate
11	Yes	Male	Expressed	Hostile	Negative	Strong
12	No					
13	Yes	Both	Neural Expressed	Affectionate	Positive	Strong
14	Yes	Female	Experienced	Self-Conscious	Negative	Moderate
15	Yes	Female	Expressed	Hostile	Negative	Strong
16	Yes	Female	Experienced	Affectionate	Positive	Moderate
17	Yes	Female	Experienced	Self-Conscious	Positive	Weak

Table 21

Emotion Variables in *I Think I Love You* (Book 2)

Conversation	Was there Emotions	Who used Emotion	Nature of Emotion	Type of Emotion	Valance of Emotion	Intensity of Emotion
1	No					
2	Yes	Both	Experienced Expressed	Affectionate Melancholic	Both	Strong
3	Yes	Female	Neural	Hostile	Negative	Weak
4	No					
5	Yes	Female	Experienced	Melancholic	Negative	Strong
6	Yes	Female	Experienced	Self-Conscious	Both	Weak
7	Yes	Female	Experienced	Self-Conscious	Negative	Moderate
8	No					
9	No					
10	Yes	Female	Experienced	Self-Conscious Melancholic	Both	Moderate
11	No					
12	Yes	Female	Experienced Expressed	Self-Conscious	Both	Weak
13	No					
14	Yes	Female	Neural	Affectionate	Positive	Moderate
15	Yes	Female	Neural	Self-Conscious	Negative	Weak
16	No					
17	No					
18	Yes	Female	Neural	Self-Conscious	Positive	Weak
19	No					



Table 21 Continued

Emotion Variable in *I Think I Love You* (Book 2)

Conversation	Was There Emotion	Who used Emotion	Nature of Emotion	Type of Emotion	Valance of Emotion	Intensity of Emotion
20	Yes	Both	Neural Experienced	Affectionate Self-Conscious	Both	Moderate
21	Yes	Female	Neural	Affectionate	Positive	Moderate

Table 22

Emotion Variables in *Dream a Little Dream* (Book 3)

Conversation	Was there Emotion	Who used Emotion	Nature of Emotion	Type of Emotion	Valance of Emotion	Intensity of Emotion
1	No					
2	Yes	Female	Experienced	Hostile	Negative	Moderate
3	Yes	Both	Neural Experienced Expressed	Self-Conscious Hostile	Negative	Strong
4	Yes	Female	Experienced	Self-Conscious	Negative	Weak
5	Yes	Both	Neural Experienced	Affectionate Self-Conscious Hostile	Negative Both	Strong
6	Yes	Female	Experienced	Self-Conscious	Negative	Moderate
7	Yes	Both	Experienced Expressed	Self-Conscious Hostile	Negative	Moderate
8	Yes	Female	Neural Experienced	Affectionate	Positive	Moderate
9	Yes	Female	Experienced Expressed	Self-Conscious Melancholic	Positive	Strong
10	No					
11	Yes	Male	Experienced	Affectionate	Negative	Moderate
12	Yes	Male	Experienced	Affectionate	Positive	Weak
13	No					
14	No					
15	Yes	Female	Experienced	Affectionate	Both	Strong

Table 22

Emotion Variables in *Dream A Little Dream* (Book 3)

Conversation	Was there	Who used	Nature of	Type of	Valance of	Intensity of
	Emotion	Emotion	Emotion	Emotion	Emotion	Emotion
16	Yes	Female	Neural	Melancholic	Negative	Strong
			Experienced			
17	Yes	Female	Experienced	Self-Conscious	Negative	Strong
18	Yes	Male	Experienced	Hostile	Both	Moderate
19	Yes	Both	Neural	Affectionate	Both	Strong
			Experienced	Self-Conscious		
			Expressed	Hostile		
20	No					
21	No					
22	Yes	Female	Expressed	Hostile	Negative	Moderate

Table 23

Emotion Variables in *Crazy For You* (Book4)

Conversation	Was there Emotion	Who used Emotion	Nature of Emotion	Type of Emotion	Valance of Emotion	Intensity of Emotion
1	Yes	Female	Expressed	Self-Conscious	Positive	Moderate
2	Yes	Both	Neural Experienced Expressed	Affectionate Self-Conscious Melancholic Hostile	Both	Moderate
3	Yes	Both	Experienced Expressed	Self-Conscious Hostile	Both	Moderate
4	No					
5	Yes	Female	Experienced Expressed	Self-Conscious Hostile	Negative	Strong
6	Yes	Both	Experienced Expressed	Self-Conscious Hostile	Negative	Weak
7	Yes	Both	Experienced Expressed	Self-Conscious Hostile	Negative	Moderate
8	No					
9	Yes	Both	Experienced	Melancholic Hostile	Both	Strong
10	No					
11	No					
12	Yes	Female	Neural	Affectionate	Positive	Strong
13	Yes	Female	Neural Expressed	Affectionate	Positive	Strong
14	No					
15	Yes	Male	Experienced	Hostile	Negative	Moderate

Table 23 Continued

Emotion Variables in *Crazy For You* (Book 4)

Conversation	Was there Emotion	Who used Emotion	Nature of Emotion	Type of Emotion	Valance of Emotion	Intensity of Emotion
16	Yes	Female	Experienced Expressed	Self-Conscious Hostile	Negative	Moderate
17	No					
18	No					
19	Yes	Female	Neural	Affectionate	Positive	Weak

Table 24

Emotion Variables in *Get Lucky* (Book5)

Conversation	Was there Emotion	Who used Emotion	Nature of Emotion	Type of Emotion	Valance of Emotion	Intensity of Emotion
1	No					
2	No					
3	Yes	Female	Experienced	Hostile	Negative	Moderate
4	No					
5	No					
6	Yes	Male	Expressed	Self-Conscious	Negative	Moderate
7	No					
8	No					
9	No					
10	No					
11	No					
12	Yes	Male	Expressed	Self-Conscious	Negative	Moderate
13	No					
14	No					
15	Yes	Male	Expressed	Self-Conscious Hostile	Both	Strong
16	Yes	Male	Expressed	Hostile	Positive	Moderate
17	Yes	Male	Expressed	Self-Conscious	Positive	Moderate
18	Yes	Both	Neural Experienced Expressed	Affectionate Self-Conscious Melancholic	Both	Strong

Table 25

## Turning Points Present in All Books

Turning Points	Book1	Book2	Book3	Book4	Book5
None					
First Meeting	✓	✓	✓		✓
Activity Time					
First Date					
Quality Time					
Meet the Family					
Getting Away Time					
Physical Separation	✓				
New Rival					
Competing Demands					
Old Rival					
Reunion	✓				
First Kiss	✓	✓	✓	✓	✓
First Sex	✓	✓	✓	✓	✓
I Love You	✓	✓	✓	✓	✓
Whirlwind Phenomenon					
Disengagement	✓	✓	✓		
Joint Exclusivity	✓			✓	

Note: checkmark (✓) indicates presence of turning point within book.

Table 25 Continued

## Turning Points Present in All Books

Turning Point	Book 1	Book 2	Book 3	Book 4	Book 5
Dropping All Rivals				✓	
Making Up	✓		✓	✓	✓
Living Together					✓
Marital Plans	✓		✓		✓
Crisis Help					
Favors or Gifts		✓			✓
Other					

Note: checkmark (✓) indicates presence of turning point within book.



Table 26

Turning Points in *True Confessions* (Book 1)

Conversation	First Meeting	First Kiss	Phys. Separation	Reunion	First Sex	I Love You	Disengagement	Making Up	Joint Exclusivity	Marital Plans
1	✓									
2										
3										
4		✓								
5										
6										
7										
8			✓		✓					
9										
10										
11										
12										
13									✓	
14										
15							✓			
16						✓		✓		
17										✓

Note: checkmark (✓) indicates presence of turning point within conversation.

Table 27

Turning Points in *I Think I Love You* (Book 2)

Conversation	First Meeting	First Kiss	First Sex	Disengagement	Favors or Gifts	I Love You
1	✓					
2						
3						
4						
5						
6						
7		✓	✓			
8						
9						
10						
11						
12						
13						
14						
15						
16						
17						
18						
19						
20				✓		
21					✓	✓

Note: checkmark (✓) indicates presence of turning point within conversation.

Table 28

Turning Points in *Dream A Little Dream* (Book 3)

Conversation	First Meeting	First Kiss	First Sex	Disengagement	Making Up	I Love You	Marital Plans
1	✓						
2							
3							
4							
5							
6							
7							
8		✓	✓				
9							
10							
11							
12							
13							
14							
15							
16							
17							
18							
19							
20				✓			
21							
22					✓	✓	✓

Note: checkmark (✓) indicates presence of turning point within conversation.

Table 29

Turning Points in *Crazy For You* (Book 4)

Conversation	First Kiss	First Sex	I Love You	Dropping All Rivals	Joint Exclusivity
1					
2					
3					
4					
5					
6					
7	✓				
8		✓			
9					
10					
11					
12					
13					
14					
15					
16			✓	✓	
17			✓		
18					
19					✓

Note: checkmark (✓) indicates presence of turning point within conversation.

Table 30

Turning Points in *Get Lucky* (Book 5)

Conversation	First Meeting	First Kiss	First Sex	Living Together	I Love You	Favors or Gifts	Marital Plans
1	✓						
2							
3							
4							
5							
6							
7							
8							
9							
10							
11		✓					
12							
13							
14							
15			✓				
16							
17							
18				✓	✓	✓	✓

Note: checkmark (✓) indicates presence of turning point within conversation.