

THE SHADES OF LOVE
AS TONALIDADES DO AMOR
LOS TONOS DEL AMOR



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ABSTRACT: The article aims to present a comparative analysis of the conception of love by classical sociologists such as Émile Durkheim and contemporary scholars like Danilo Martuccelli, among others, focusing on a predominantly white and male perspective. Through this comparison, the text explores how this perspective differs from the romantic reality experienced by black women, who are often hindered from fully experiencing love, as exemplified in the song "Normal Girl" by singer SZA. The artist expresses her anguish in the lyrics by recounting that she has never felt truly loved, as this emotion is perceived as a denied privilege due to her skin color.

KEYWORDS: Love. Women. Privilege. Social. Color.

RESUMO: O artigo tem como objetivo apresentar uma análise comparativa sobre a concepção do amor por sociólogos clássicos, como Émile Durkheim, e por contemporâneos, como Danilo Martuccelli, entre outros, com foco em uma perspectiva masculina e majoritariamente branca. A partir dessa comparação, o texto explora como essa perspectiva é distinta da realidade amorosa vivida por mulheres negras, que, muitas vezes, são impedidas de experimentar o amor de forma plena, como pode ser observado na música "Normal Girl", da cantora SZA. Na letra, a artista expressa as suas angústias ao relatar que nunca se sentiu verdadeiramente amada, uma vez que esse sentimento é percebido como um privilégio negado devido à sua cor de pele.

PALAVRAS-CHAVE: Amor. Mulheres. Privilégio. Social. Cor.

RESUMEN: El artículo tiene como objetivo presentar, a través de una revisión bibliográfica, cómo el amor era visto por sociólogos clásicos como Émile Durkheim, y cómo es visto por contemporáneos como Danilo Martuccelli, entre otros, desde una perspectiva masculina y predominantemente blanca, y compararlo con la realidad amorosa de las mujeres negras, quienes se les niega experimentar el amor, como se puede apreciar en la canción "Normal Girl" de la cantante SZA. En la producción musical, la artista relata sus dolores al nunca haber sido amada, pues este es un privilegio que su color de piel no le permite.

PALABRAS CLAVE: Amor. Mujeres. Privilegio. Social. Color.

Introduction

Love has been a prevalent theme in human reality throughout history, found in various forms of expression such as media, literature, and science. However, the study of this emotion has historically been predominantly approached from a dominant perspective, reflecting the views of those with the power to write and create such narratives and theories – that is, a perspective shaped mainly by male and white voices. Only recently has this reality begun to change. Stories of romantic relationships are gaining new faces and voices, but they still do not constitute the majority. Black women, in particular, are often excluded and treated merely as objects of desire, leading to toxic relationships due to low self-esteem and fear of feeling alone. Black loneliness is a reality, especially one with a black face.

The proposed article will present authors and scholars in five distinct parts to compare these two discourses. The first part will focus on the study of love from a scientific perspective, with an emphasis on the theory of Theodor Reik. In the second part, classical sociologists and researchers who did not directly focus on love but addressed the theme to a greater or lesser extent, such as Georg Simmel, Platão, Werner Sombart and Norbert Elias, will be presented. The third part of the article will introduce the theories of researchers who dedicated greater attention and importance to the theme of love, using it as an object of research or as a relevant variable. These theories will be divided into two categories: Agape and Eros love. The former is described as unconditional and genuine and will include authors such as Danilo Martuccelli, Émile Durkheim, Marcel Mauss and Henri Hubert, while the latter, passionate and individualized, is supported by arguments from Zygmunt Bauman, Ulrich Beck, Michel Maffessoli, Niklas Luhmann, Luc Boltanski, Axel Honneth, Anthony Giddens, Pierre Bourdieu and Eva Illouz.

Next, the thoughts of national and contemporary authors, such as researcher and professor Larissa Pelúcio, Antônio Cerdeira Pilão and Túlio Cunha Rossi. Lastly, a bibliographic review will be conducted on the reality of black women and their intense struggle against structural racism and blatant sexism in modern societies. The aim is to examine the theme of love and its nuances. It is observed that white women are often portrayed as deserving of experiencing love, an idea increasingly perpetuated by the media through the ideal of beauty and the protagonists in romantic films. On the other hand, black women are frequently seen as objects of labor or desire. Their bodies are fetishized, and when desire is fulfilled, they are often discarded, facing loneliness. This reality can be exemplified in the music of American singer SZA, a black woman aspiring to be worthy of a serious relationship. Therefore, the article aims

to investigate and understand why this audience, in the 21st century, is still viewed with hierarchical and objectified lenses.

Theories about Love

Love has always been a constant presence in human life, whether through literature, as seen in Ancient Greece with Plato, or in artistic expressions such as music, cinema, theater, essays, and novels. Art, as a whole, has served as a stage for this emotion, especially when approached from a romantic perspective. Its conception originated in the romantic movement, which propagated the idea of being an overwhelming, magical, ideal, and fundamental emotion that everyone should experience. The desire to love and be loved is encouraged both by the cultural industry and the family, and it has become one of the main themes in literature. However, in the realm of science, both psychology and sociology were slow to consider love as an object of reflection. Only in the 1940s did love, not just romantic love, start to be studied in psychology as a variable in studies about human beings, with the work of Reik (1944). In the 1970s, love also began to be addressed in more rigorous sociological works, although it had already been studied by great authors such as Simmel, Plato, Sombart, and Elias, mainly under passionate love, Eros.

The psychoanalyst Theodor Reik, of Austrian origin, had a significant Freudian influence and played an essential role in the sociology of emotions, providing the first insights about love. According to him, narcissism plays a fundamental role in the construction of romantic relationships, as the partner is chosen based on the individual's deficiencies experienced throughout their trajectory. However, it is important to note that this thesis is mainly based on the author's insights and not on in-depth research. Psychology still discusses whether love should be considered an emotion and if it deserves to be treated as a variable of significant influence worthy of becoming an object of study.

According to Reik approach, narcissism emerges as one of the main variables during the construction of romantic relationships, as the partner is chosen based on what the individual lacked throughout their life in their trajectory. However, it is essential to emphasize that this thesis is mainly based on the author's perceptions and not on in-depth research. Psychology continues to debate whether love is an emotion and whether it should be considered a variable of significant influence worthy of becoming an object of study.

On the other hand, despite taking time to recognize the importance of this theme as a research object, sociology indirectly studies love since its classical works. Georg Simmel, a German sociologist, and highly respected university professor, initially argues that emotion is diluted in society and needs to be found. It exists in a non-place between places, and he is concerned with the anesthesia present in Berlin and the lack of sensitivity to the pain of others. In 1993, he published his book "Philosophy of Love," in which he argued that love, as an empirical praxis, is a significant element responsible for human sociability and plays a vital role in the development of human psychology, although it is viewed as a game of seduction. It enables knowledge of the other and their integration with the partner and forms a unique being. There is the self, the other, and us. And everything, even fragmentation, is possible and supported in the name of love.

For Plato, in his book "The Republic," love is felt individually, without the need for contact or interaction with a partner; it abstracts the other to achieve the transcendence of what is beautiful in itself. As for the German sociologist and economist Werner Sombart, in his book "Luxury and capitalism," published in 1990, this feeling was secularized with the end of the Crusades, resulting in luxury, pleasure, especially for men, love as something experienced outside of marriage, in sexuality, and encouraged by the European bourgeoisie through relationships with courtesan women.

According to the author, the secularization of love began after the end of the Crusades, when three events contributed to a profound change in the relationship between sexes: the formation of European courts, the need for the extravagance of the enriched bourgeoisie, and the emergence of cities as centers of consumption. Sombart also emphasizes the active participation of courtesan women, who, with their refined allure, contributed to dissociating charms and pleasures of love from the institution of marriage, placing them in a different sphere, that of legality and concubinage. Sombart highlighted the pleasure provided by courtesan women from various backgrounds (married women abandoned by their husbands, young women deceived by their fiancés), in short, women who possessed and embodied good taste, which had spread throughout Europe. For the author, secularized love, the locus of passionate impulses, manifested within the realm of legitimacy alongside formal marriages for the biological and social reproduction of the bourgeoisie (JARDIM; SOUZA, p. 5-6, our translation).

In 1994, Norbert Elias published the book "The Civilizing Process," arguing that love and the subjectivities developed in human beings are factors of great relevance in forming the Nation-State and its more complex configurations, as social and human interactions shape them. Love temporarily escapes the calculating game that can characterize social interactions. In this sense, this form of enchantment, in which human beings seek to escape reality

temporarily, represents a freedom and genuine expression of sentiment, partly encouraged by the art of literature.

The development of an individual universe in contrast to an "external" world – initially natural and later social – also contributed to the development of ways to classify and evaluate one's feelings in the face of the growing demand for self-control of impulses amid possible more or less subtle sanctions (JARDIM; SOUZA, p. 6, our translation).

In agape love, characterized as unconditional, selfless, genuine, and above all, non-egoistic and collective, four primary authors stand out: Danilo Martuccelli, Émile Durkheim, Marcel Mauss, and Henri Hubert. Martuccelli (2016), a French sociologist, argues that this form of love can be found in the Christian tradition and the construction of universal brotherhood, exemplified ideally by the good Samaritan. One who lives through altruism, self-denial, and sacrifice is immersed in agape love. Émile Durkheim, also a French sociologist and considered one of the greatest exponents of the Social Sciences, advocates the thesis of organic solidarity built through the moral restraint of humanity, that is, altruism. This concept nurtures, develops, and strengthens social ties among unknown individuals. According to Durkheim (1893, p. 215, our translation), "wherever there is society, there is altruism because there is solidarity."

Marcel Mauss and Henri Hubert (1899), French sociology scholars, see agape love as experienced through sacrifice. In this context, an originally common and profane object is religiously consecrated because it is considered the closest divine representation on earth and is offered as an offering to establish a connection and relationship with God, acting as an intermediary between worlds. Sacrifice is thus a way to preserve and redeem oneself before the culture's most important religious figure.

Therefore, when analyzing the various mentioned authors, a distinction between the selfish, sexual, and passionate love known as Eros, usually studied with greater emphasis by German authors like Sombart, and the altruistic love known as agape, of French origin, which prioritizes collective well-being, becomes apparent. It is essential to note that this theme was not the primary focus of the studies in Social Sciences by these prominent authors but rather a relevant aspect of their research. However, starting from the seventies, this reality changed, and other authors such as Bauman, Beck, Maffesoli, Luhmann, Boltanski, Honneth, Giddens, Bourdieu, and Illouz gained prominence in this field.

In the book "Liquid Love," published in 2004, the Polish philosopher Zygmunt Bauman argues that, just like capitalism and the market, constantly seeking novelties and varieties, social relationships also function similarly, driven by transience. According to Bauman, partners, and romantic love no longer possess solid social bonds but have become replaceable commodities, readily discarded when something new emerges. Similarly, the Polish sociologist Ulrich Beck, in his work "The Normal Chaos of Love," written in collaboration with his wife Elisabeth Beck-Gernsheim and released in 2017, argues that this human sentiment has taken on the form of a risky investment. Modernity has brought forth new, more individualized, non-traditional affective arrangements, ultimately altering the concept of family as it was once known.

Michel Maffesoli, the French thinker, in his 2014 work, suggests that post-modern love has transformed human beings into individuals who have lost their identities and are now driven by their animalistic instincts. In other words, he describes this reality as irrational, characterized by complete consummation. On the other hand, Niklas Luhmann, the German sociologist, in his 1991 work, contends that this human sentiment is a historical phenomenon and a social code experienced by all, enabling human beings to connect with their individuality, character, and essence. Meanwhile, the French sociologist Luc Boltanski (1990) believes that love is the only way to transcend the pursuit of justice and attain inner peace.

Axel Honneth (1992), a German philosopher and one of the central figures in Critical Theory, considers that this sentiment represents one of the first stages for recognizing human beings. At birth, a child comes into contact with their family, especially the maternal figure, and experiences a relationship based on empathy and care. This phase is of utmost importance for the child's development, as love contributes to forming spheres of rights and solidarity.

In his work of 1993, the British thinker Anthony Giddens argues that the study of romantic love is highly relevant to the social organization of the 19th century, as this phenomenon is fundamental in fostering and encouraging individual freedom. Romantic love is intrinsically linked to self-discovery and personal fulfillment for the individual and their partner. By relating to each other, the possibility of forming an "us" is created, involving mutual growth and the construction of a shared history. Additionally, Giddens relates romantic love to women's emancipation, emphasizing that genuine expression of feelings and honest communication between partners can lead to more critical and autonomous individuals. In contrast, Pierre Bourdieu, one of the most cited French sociologists of the 20th century, has an entirely different view. According to his perspective, romantic love does not act as an

emancipatory force for women but rather as a dominating instrument and a factor that can contribute to symbolic violence.

According to Bourdieu, romantic love would be the unconscious adjustment of women to a structure of domination, expressed in a discourse that places romantic love as the norm for happiness. He believes that the androcentric culture prescribes a formula of love that leads to female submission. Consequently, romantic love becomes a form of symbolic violence, burdening women and shaping their affective world based on this system of male domination (JARDIM; SOUZA, p. 14, our translation).

Indeed, Bourdieu presents the idea that authentic engagement in love can lead to a symbolic revolution, breaking free from historically present male domination. This transformation occurs through sensitization and developing deep, sincere, equal, and respectful relationships where all parties commit mutually. Therefore, romantic love can both perpetuate oppression and violence and promote a transformative revolution when experienced critically, honestly, and correctly.

The French sociologist Eva Illouz, one of the leading figures in this field of study, expounds in her work "Love in the Time of Capitalism," published in 2011, that romantic love has collapsed. She attributes this collapse to the proliferation of websites and apps focused on seeking affection, leading relationships to become more rational and break away from traditional romanticism. Illouz argues that contemporary romantic relationships are increasingly rooted in the economic logic of the market, resulting in what she calls "emotional capitalism." According to her, "cultural repertoires based on the market, which shape and impregnate interpersonal and affective relationships, with interpersonal relationships at the epicenter of economic relations" (ILLOUZ, 2011, p. 8, our translation).

After introducing international authors from France, Germany, and England, it is essential to explore the development of the sociology of emotions in Brazil. This field of study was only recognized in Brazil in 1990, twenty years after its consolidation in the United States. Pelúcio, Goldenberg, Pilão, and Rossi stand out among the principal Brazilian authors in this area. Pelúcio (2017) argues that contemporary social relationships resemble the logic of the market, where engagement requires a user profile, a kind of emotional investor seeking love, resulting in a rationalized process of something essentially sentimental.

The Brazilian anthropologist Mirian Goldenberg (1997), a retired professor from the Federal University of Rio de Janeiro, highlights the scarcity of men in the affective and relational market, especially in the context of marriage. These men are highly valued, especially those seeking to initiate relationships. This reality generates a feeling of social superiority

among married women, while single women are more inclined to accept the role of a lover or "other." The prevailing idea is that having a fixed and faithful lover is better than not being romantically involved with anyone.

With a background in Sociology and Anthropology, Antônio Cerdeira Pilão (2017) focuses his research on polyamory. According to the author, this form of relationship represents a critique of monogamy and the social transformations throughout history. His main argument is to eliminate the idea of romantic love present in monogamous relationships, as this conception creates and encourages the notion of possession between partners and perpetuates the family ideal historically propagated by the bourgeoisie.

In this sense, such a scenario of transformations has enabled the emergence of new affective arrangements, such as polyamory, and it is in this context that polyamory is envisioned as a possibility to become hegemonic in late modernity. For the author, polyamory appears ambiguous because it seeks to reconcile intimacy, the deepening of relationships, and the autonomy of those involved (JARDIM; SOUZA, p. 19, our translation).

The Brazilian sociologist Túlio Cunha Rossi (2016) bases his studies on love on research conducted through Hollywood cinema to disseminate the references and influences that human beings constantly undergo regarding love. Focusing on romantic comedies, he argues that they confer a universal way of experiencing love and affective relationships and establish a connection with femininity. As it is natural for women to want to fall in love, to the point of becoming an ideal, it is how they feel fulfilled.

What is the color of love?

Based on an extensive bibliography that encompasses various authors studying love from different perspectives, such as its end, its consolidation, how it functioned in the past contrasted with the postmodern reality, its comparison with the market, and its fluidity, it is possible to assert that this field of study has not been fully explored and has many aspects to be further deepened. Love is not merely a variable but a rich and influential object of study that constantly impacts human life. However, the question arises about whether love is universal for everyone.

With the arrival of Europeans in Brazil and the beginning of the process of domination, slavery, and violence, the lives of the black population brought here were never the same. The Lei Áurea (Golden Law), signed on May 13, 1888, declared that all slaves were free from that date, no longer being the property of their masters. However, this law represented a false

freedom because, in practice, "it did not mean real changes in the treatment of the black population, as they remained condemned not to be treated as human beings or as equals to the other part of the population" (SILVA, 2021, p. 6, our translation).

After "liberation," when they left the plantations of the masters, the black population, abandoned by the Brazilian government in their quest for a fair and dignified reintegration into society, had no access to land or housing to settle down. They were relegated to abandonment by society. Consequently, many became beggars or started building their own houses in the hillside areas and nearby communities, where slums (favelas) emerged, improvised, and without proper housing conditions. These residences lacked spacious areas, basic sanitation, or guarantees of quality of life. Thus, social, economic, and psychological inequality continued after abolition, perpetuating structural racism, devaluation, the ideology of whitening, and, especially, the objectification of black bodies.

Black women, in particular, have been among the primary victims throughout history. Besides facing the devastating consequences of colonialism and racism, they must also combat machismo, sexism, misogyny, and cultural discrimination that place them in underprivileged positions. Moreover, they have to deal with the hypersexualization of their bodies, a result of a culture that historically saw their bodies as objects to satisfy the desires of white men, who were once their masters and, unfortunately, often discard them after use.

This culture of objectification leads to severe consequences for black women's affective and emotional lives, directly impacting their self-image. The loneliness they face stems from a lack of options due to a historical legacy that relegated their bodies to only two purposes: sexual and labor.

The body takes precedence over the subject and the subjectivity that constitutes it. The glorification of the black and sexual body supersedes feelings, and discussing loneliness makes more visible the preferences that arise not only from men in heterosexual relationships but also from society towards these women. Emphasizing the population of women experiencing affective loneliness would go against the structures established by the system since its formation, oppressing women and reducing them to objects for sexual fulfillment and as subservient servants once again (SILVA, 2021, p. 10, our translation).

However, it is essential to note that the loneliness present in the affective and sexual relationships of these women does not represent the only form of exclusion they face throughout their lives. On the contrary, this loneliness has its roots in the lack of social fit and the weakening of their identities, subjected to specific standards and norms to be accepted.

Throughout history, culture established that beauty was intrinsically linked to whiteness, and light-skinned black women, often referred to as "mulatas" (a sexist and racist term that objectifies mixed-race women), were hypersexualized. The media played a crucial role in perpetuating this discourse through songs, films, plays, essays, and the absence of representation of black women as protagonists and symbols of beauty and desire. This reality results in emotional damage, social exclusion, and low self-esteem for the victims.

Originating from a legacy of slavery and colonialism, a hierarchy based on skin tones was established, where darker-skinned black women were relegated to domestic and service roles, while lighter-skinned ones were objectified for the sexual desire of white men. Their bodies are desired, used, and discarded without receiving affection or care. Love, therefore, is influenced by color tones and gender hierarchies, perpetuated by the worship of white beauty as a form of power, oppression, and space and status delimitation. The emphasis on white beauty is one of the factors contributing to the loneliness experienced by black women, propagated by industrial culture.

Beauty as a value is cruel to all women and merciless to dark-skinned black women. Sant'Ana wrote that advertisements described dark skin color as undesirable. In this context, a black woman being considered beautiful breaks the paradigm constructed by whiteness because the phenotypes of dark-skinned black women are incompatible with the dictatorship of white beauty. And being deemed unattractive in the patriarchal scenario where physical appearance is a value means that in significant numbers, black women have fewer opportunities to achieve emotional stability in marital competition, disadvantaged compared to white women (SILVA *et al.*, 2022, p. 525-526, our translation).

An additional factor perpetuating the idea of loneliness among black individuals is the preference, on the part of men of the same ethnicity, to have relationships with white women or at least lighter-skinned women. This occurs because these women are seen as a means of social ascension. Even if involuntary, these interracial relationships are interpreted as a way to be integrated into the sociocultural environment. As mentioned by the author Silva *et al* (2022, p. 533, our translation), "a symbol of social mobility and integration into the white world to ensure the whitening of the offspring that will not be subjected to discrimination." This desire to identify with and live among whites, adopting their ways of acting, speaking, and behaving, represents an idealized life desired after the dehumanization of colonialism. Therefore, a process of "psychological whitening" occurs on the part of the male gender, commonly referred

to as "palmitagem,"² in widespread usage. This palmitagem relates to the decision not to choose black women to build families, marry, introduce to parents, and maintain lasting relationships, thus reinforcing the racist discourse.

Black women face almost or complete lack of love in their lives, leading to acceptance of being seen as mistresses or even staying in toxic relationships with their partners out of fear of loneliness if they remain single. They yearn to be loved, desired, coveted, and valued enough to have marriages and be publicly acknowledged by their partners. What is considered typical for white women is an achievement for black women. Research conducted by Brazilian sociologist Maria Chaves Jardim and anthropologist Renata Medeiros Paoliello, which addressed the affective realities of black women, highlighted the hypersexualization of their bodies and the lack of commitment from men. In other words, these women were used to satisfy men's desires but were never considered wives.

The fieldwork shows that, despite being aware that they are not being acknowledged, some women declared accepting the situation and engaging in sex in exchange for some affection. The fieldwork also revealed the desire to walk hand in hand with their partners. "My dream is to have a boyfriend to walk hand in hand, to kiss publicly. Not needing to hide" (35 years old, single, mother of two, store clerk, completed high school. Mother and father are active rural workers), expressing that what is trivial for a white woman becomes a significant achievement for these women (JARDIM; PAOLIELLO, 2022, p. 110, our translation).

The black woman who is not content with being a mistress, a disposable object of desire, or remaining in a toxic relationship, merely seeking affection, often faces a lack of options to start her sexual life later. They desire to fall in love, engage in healthy and lasting relationships, and yearn for marriage and affection, but they encounter a scarcity of partners willing to offer this kind of love. This suggests that love is perceived differently, and it seems to be primarily directed towards white women, while those with darker skin are relegated only to satisfying the needs of those around them, whether in the sexual realm or through labor. Unfortunately, the prevailing conception of love appears to be associated with whiteness.

² This term is often used in Brazil to point out when a black man relates only to white women.

Normal Girl

The American artist Solána Imani Rowe, known artistically as SZA, is a black singer and songwriter who achieved recognition and success, including a Grammy win. She stands out in the contemporary R&B scene. Her album "Ctrl," released in 2017, features the song "Normal Girl" as the fifth track, where she recounts the desire to become a normal woman, that is, someone worthy of being introduced to the family and seen as a partner, and not just someone whose body is an object of desire when wearing a tight shirt. In this song, she expresses the struggle faced by black women, who, even in the 21st century, still suffer the consequences of colonialism.

This song exemplifies the information presented earlier in this academic work. Although love has been studied by great thinkers such as Martucelli, Baumann, and Eva Illouz, none of them addressed how this feeling has diverse realities depending on who feels or desires it. SZA is just one example within a racist and sexist system, who dreamed of great love, marriage, and the feeling of being truly loved, but over the years, learned that she probably won't have that. She will be desired but not loved. In the verse "*wish I was the type of girl that you take over to mama*" (2017), the singer reveals the desire to be like those who can have what she has always dreamed of, in other words, white.

The structural racism in various areas of society, such as economy, politics, society, culture, and even in the affective sphere, leads the black population to desire some form of whitening to be considered human beings and not treated as animals. This happens because, unfortunately, many believe this is the only way to feel belonging and worthy of respect and love. The social exclusion of black people affects their existence, self-esteem, and understanding of themselves as human beings. Therefore, as mentioned earlier and confirmed by SZA's music, love does have shades of colors, and it is not experienced in the same way by black individuals.

Final considerations

Love is not a uniform concept across all areas of knowledge, as evidenced in this article. In science, for example, theorists like Theodor Reik approached love from narcissism, suggesting that partners are chosen based on what is missing in their lives and trajectories. However, it is essential to note that this approach did not result from substantial research on love as an object of study, and there are still debates about the feasibility of considering love as a variable with enough influence to be the subject of scientific research.

In the same way, love was not immediately accepted as a significant subject of study in sociology. In the past, it was considered merely a detail in the sociological theories of classical authors such as Georg Simmel, Plato, Werner Sombart, and Norbert Elias. Each of these theorists approached love in distinct ways. Plato attributed an individual sense to love that leads to the transcendence of beauty. Werner Sombart argued that love developed outside marriages, especially between men and courtesans, and had historical roots after the Crusades, as marriage was seen as a political and economic arrangement between families. Meanwhile, for Norbert Elias, love was associated with enchantment and the search for a new reality, encouraged by literature and art.

When viewed in research as an object of study or a variable of great importance, love is divided into two categories: Agape, unconditional and genuine, and Eros, passionate and sexual. Authors such as Danilo Martuccelli, Émile Durkheim, Marcel Mauss, and Henri Hubert are the leading scholars in the first category. According to Martuccelli, Agape love is found in Christianity, represented by the Good Samaritan, sacrifice, and altruism. For Émile Durkheim, it is present in organic solidarity, based on philanthropy and the development of the collective, to help foster a sense of social among individuals unfamiliar with each other in their society. On the other hand, for Marcel Mauss and Henri Hubert, Agape love is synonymous with sacrifice, redemption, and proof of sentiment before the religious figure of the culture in question. In other words, Agape transcends the individual; it has a more significant meaning than the individual, being something collective and social.

However, Eros's love, of a passionate and sexual nature, is addressed by various authors in an individualized manner, as explained by Zygmunt Bauman, Ulrich Beck, Michel Maffesoli, Niklas Luhmann, Luc Boltanski, Axel Honneth, Anthony Giddens, Pierre Bourdieu, and Eva Illouz. Bauman argues that relationships and the market function similarly, with partners becoming interchangeable and disposable, resembling commodities. For Ulrich Beck and Elisabeth Gernsheim Beck, the object of study is the risk in a traditional and individualistic

society. Michel Maffesoli presents love as an element that rationalizes man, allowing him to connect with his animalistic facets and lose his identity. Luhmann conceives it as a phenomenon capable of guiding the human being toward his true essence and individuality. For Boltanski, love is synonymous with peace for man. Axel Honneth, on the other hand, sees this feeling as the first stage for the development of human recognition, establishing a bond of empathy, care, and solidarity and, eventually, laying the foundation for the sphere of rights. According to Anthony Giddens, love cultivates individual freedom and personal fulfillment. Pierre Bourdieu argues that love can take two forms: one as a dominator, the main factor for symbolic violence, or the other as revolutionary if experienced correctly and honestly. Finally, Eva Illouz defends the theory that love follows a market economic logic with the internet and apps, shaping affective relationships.

In relation to Brazilian authors and scholars, we find the theories of Larissa Pelúcio, Antônio Cerdeira Pilão, and Túlio Cunha Rossi. Pelúcio argues that there is a high valuation of men in the market of romantic relationships, creating a false male social superiority, particularly in marriage, over women. According to Antonio Cerdeira Pilão, monogamy encourages the concept of possession, an idea deeply rooted in social thought by the bourgeoisie and still present in contemporary times. Meanwhile, Túlio Cunha Rossi claims that Hollywood cinema propagated women's desire to love and be loved, becoming an ideal and the only way for them to feel fulfilled.

it is essential to emphasize that most theories about love were developed by scholars, primarily white and elite men. They did not experience the pain of having their bodies hypersexualized solely because of the color of their skin, a reality lived by black women. For them, love is an ideal, a desire, a longing, and a disadvantage. What is typical for white women does not apply to black women because, as Maria Chaves Jardim and Renata Medeiros Paoliello stated, they face the hypersexualization of their bodies and a lack of commitment. This sad reality can be confirmed in the song "Normal Girl" by singer SZA, where she longs to be seen with loving eyes. In other words, love has light shades.

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