Introduction

Two recent romantic comedies—Friends with Benefits and Friends with Kids—seek to re-situate the cultural logics of marriage by representing that supposed impossibility of living between people of the same sex. These friendships can become a kind of intimacy—sex, in one case, and parenting in another—through a rejection or disenchantment with the limitations of heteronormative approaches to relationships. This initial, but of course not final, rejection of the investment in romance is obviously not entirely unheard of in the genre of romantic comedies—indeed, ambivalence about or even rejection of romantic monogamy—romanticism itself, actually on display in Friends with Benefits. But the shift marked by these two films lies in the explicit and thorough problematisation of the optimistic investment in the marriage-like relationship (if not marriage itself), and in the couples in both films proposing that the problem lies in the marriage-like relationship to live up to the expectation that it will fulfil all of their needs.

Heteronormativity is a term used to capture the ways in which heterosexuality is produced as normal, natural and normative (Warner), the "straight" line, the supposed "life line," with which everyone is expected to align (Ahmed 19-21). It is a truism to say that romantic comedies both display and reinforce heteronormative values. As a result of their representations of it, they can also model and give voice to the anxieties, uncertainties and renegotiations that are being staged with this supposedly timeless institution.

Both films, then, offer a critique not simply of heteronormativity itself, but also a critique of what Lauren Berland names "cruel optimism." The alignment with heteronormativity that Ahmed describes is shaped by the recognition of normative, romantic, marriage-like heterosexual relationships as "good objects," essential to a properly "good" life. But as Berland demonstrates, this recognition is an attachment, and one which is sincerely and overly hopeful, as this object is unable to fulfill all of these hopes. This is "cruel optimism."

A relation of attachment to compromised conditions of possibility. What is cruel about these attachments... is that the subjects who harbor these lives do not well endure the loss of their object or scene of desire, even though its presence threatens their well-being, because whatever the content of the attachment, the continuity of which the subject desires, is a fiction. This is the sense of what it means to keep on living on and to look forward to being in the world. (21)

In other words, there are numerous aspects of life that we believe are "good," and enhance our lives and happiness, promising futures that we consider promising. But this continuity, of which—unto believing things to be key to the good life means that we miss, more and less consciously, the fact that they are frequently not giving, and perhaps not capable of giving, us happiness. We remain optimistic, but this optimism is cruel, because even when we arrange our lives around these "goods" and what they promise, they will almost disappoint us, wearing us out, threatening our well-being and undermining our relationships. But we remain committed to this fiction, which has come to be the commonplace understanding that we have to be "straight" to live happy lives.

The protagonists in Friends with Kids and Friends with Benefits critique the optimism involved in being attached to marriage-like relationships, namely, the hope that they will fulfill most or all of the needs for romance, sex, intimacy, parenting and so on. As a result, they participate in the kind of creative relationship-formation that Foucault identified as the value of friendship. Thus, this critique is thorough-going, articulate and lived, especially in the dialogue-focussed Friends with Kids, and the friendships and what they enable—are depicted as transgressive and significant. The turn away from normativity at the close of both films, then, brings with it a peculiar significance, especially for the relationship between cruel optimism and heteronormativity.

Let's Be Friends: Friendship as the Recognition of Cruel Optimism

Friends with Benefits and Friends with Kids are two recent movies that, at least to begin with, explore contemporary challenges to the heteronormative monogamous coupled form. In both movies, a man and a woman who are already very close friends make the (apparently, according to the films, very unusual) choice to share a part of their life they usually reserve for their (potential) love-relationships: in Friends with Benefits, Jamie and Dylan begin having sex together, and in Friends with Kids, Jules and Jason have a baby together. These decisions are both made because the arrangement enables the individuals to fulfill a desire that is conventionally associated with a love-relationship, while also pursuing their love-relationships separately, enabling the fulfillment of a range of needs.

This decision is a response to heteronormative requirements of love-relationships, situating intimate, different-sex friendship as a site of potential resistance in a similar way to Foucault's recognition of the potentiality of homosexuality: "Homosexuality is a historic occasion to reopen affective and relational virtualities... because the "sliantwise" position of the [homosexual], as it were, the diagonal lines he can lay out in the social fabric allow these virtualities to come to light" (206). That is, as a result of these apparent transgressions of the usual line between friendship and relationship, both films lay out, though also undermine, some interesting critiques of heteronormative dating and married life.

Throughout Friends with Benefits, Jamie and Dylan explicitly refer to, and reject, the heteronormative fantasies depicted in porn and (more often) in romantic comedies. This playful self-reflexivity has been characteristic of romantic comedies over the past few decades, so that this generically referentiality in fact becomes part of the signifying that the title, the film falls firmly within the genre. Indeed, the occasion of the "deal" developed by Jamie and Dylan follows the shared viewing of a made-up romantic comedy, in an echo of a number of earlier romantic comedies which also use the watching of a romantic film to situate themselves generically (McDonald 94).

This kind of self-reflexivity goes beyond generic self-referentiality, however, and demonstrates both an awareness of, and engagement with, entertainment-consumption as "public pedagogy" (Giroux). Their conversation following the film critiques the role that entertainment-consumption plays, first, in the constitution of heteronormativity in its broadest sense—that is, including complimentary and distinct gender roles, models for romance, models for proper heterosex, and the goal-defined temporality of dating leading to commitment—and second, in the cruel optimism involved in becoming attached to heteronormativity.

In an articulation of self-aware and self-reflexively critical cruel optimism, Jamie says "God, I wish my life was a movie sometimes. You know, I'd never have to worry about my hair, or having to go to the bathroom. And then when I'm at my lowest point, some guy would chase me down the street, pour his heart out and we'd kiss. Happily ever after." Dylan rolls his eyes over her sentimentality and suggests that women's problematic tendency to imagine their own lives and desires through these filmic fantasies is part of what complicates sex. He suggests, that is, that women's cruel optimism with regard to relationships unnecessarily compounds the already problematic sexual needs, because they perpetually latch onto encounters with impossible hopes. This is reasonably well-trodden ground for romantic comedies, with He's Just Not That Into You, for example, both sustaining and critiquing women's cruel optimism surrounding relationships.

But uncharacteristically, Jamie challenges the implication that only women are gullible enough to form their fantasies through film, arguing that the pedagogical significance of romantic comedies for women is matched by men's sexual education through watching porn, and their resultant inability and unwillingness to fulfill women's hopes, not only in terms of romance, but also in terms of fulfilling sex. She suggests that the disjunction in men's and women's investments in heterosexuality results from different attachments to different objects—easy, fulfilling, exciting sex in which women's pleasure inevitably follows from men pursuing theirs, as apparently depicted in porn, and romantic, intimate, fulfilling and relationship-oriented sex, as depicted in romantic films.

This shared critique becomes the grounds on which Dylan and Jamie decide to reject these norms and add the "benefits" of sex to their friendship because they don't "like [each other] like that," and so are able to perform the "physical act [of sex]... like a game of tennis." Instead of retaining their attachment to the "happy objects" of the romantic relationship that will fulfill them sexually, they seek to meet their "needs" for sex while avoiding "complacations... emotions... and guilt" that they believe come with sex with sex within a love-relationship, the result of which is a potential re-framing of expectations.

This critique is extended into their initial sex scene, which explicitly challenges the Hollywood depiction of "normal" heterosexual penis-in-vagina sex which is supposed to come naturally to both parties, through the man's activity, while the woman generally remains passive. It also challenges the generic conventions of mainstream porn, which depict men as sex and women as extremely easily orgasmic. This depiction, then, becomes a funny and self-aware pedagogical moment which draws attention to the space that can be found in giving up the object of heteronormativity.

The first lies in the challenge to heteronormative gender roles. Jamie refuses normative femininity, telling Dylan, "Since we're just friends, I don't need to be recognized as anything. It also refreshes the romantic characterisation of women's sexuality as passive and non-assertive: by her actions and dialogue, she is stating the expectation that they will be respected: "My nipples are sensitive, I don't like dirty talk, and if I'd known this was going to happen, I would have shaved my legs this morning." Dylan echoes her rejection of normative gender roles, refusing hegemonic masculinity (Connell and Messerschmidt), especially in its claim to physical control, when he responds with "My chin is ticklish, I sneeze sometimes after I come, and if I'd have known this was going to happen, I wouldn't have shaved my legs this morning." Their friendship, then, allows them greater explicitness in their requests, refusals, demands and negotiations in the encounter, and in their

Transgression to Normativity: Romantic Feeling as Real, not Optimistic

In both films, despite these robust declarations of the awareness of the traps of "cruel optimism" as attached to heteronormative love relationships, the climax is true "rom-com," with the unusual friendships inevitably becoming love-relationships. The apparent impossibility of arranging one's life around what Foucault identifies as a "multiplicity of relationships" (204) beyond conventional institutions becomes clear in a number of key scenes. This impossibility arises because of the recalcitrance of romantic feeling, which is situated as challenging the "sensible" and apparently overly pragmatic solutions developed by the protagonists in response to their particular situations.

Despite romantic feeling being situated as problematically encouraging people to attach to normative relationship forms that continually disappoint and require compromise, both films return to romantic feeling to suggest that if you love someone else enough, that feeling will ensure that the relationship never becomes a threat to well-being; it, in other words, is the sufficient grounds for an optimism that is not cruel. Disappointment, as manifested in the worn-down Missy and Ben in Friends with Kids, and in Jamie's hapless romance with the apparently perfect but actually manipulative and self-absorbed Parker, becomes synonymous with an optimistic misrecognition of lust for love: cruel optimism restituted as the result of personal error rather than the inadequacy of the "good object" of heteronormative love relationships. But Leslie's response to Jules and Jason's plan to co-parent while not in a relationship together identifies as a "multiplicity of relationships" (204) beyond conventional institutions becomes clear in a number of key scenes. This impossibility arises because of the recalcitrance of romantic feeling, which is situated as challenging the "sensible" and apparently overly pragmatic solutions developed by the protagonists in response to their particular situations.

In Friends with Benefits, it is Jamie's unconventional mother, who has herself rejected normative relationship styles, who reminds Jamie of her attachment to the "happy object" of a conventional relationship, and warns her that her friendship with Dylan might prevent her from finding her fantasied love-relationship. This motherly advice, then, functions to remind Jamie of her original optimistic attachment, and situate her current friendship—for all of her enjoyment of it—as problematic. Dylan's sister is instead amused that Dylan's pragmatic commitment to his friends-with-benefits arrangement with Jamie blocks his recognition that she is addicted to a love-relationship, brought about by his feelings for Jamie. In Friends with Kids, it is Jules's jealousy, a hallmark of conventional monogamous coupldom, of Jason's current love interest that becomes her "clue" that she is already in love with Jason. Jason, of course, fulfilling the heteronormative stereotype of the emotionally insensitive man, hurries her repeatedly until he, too, waiting at a red traffic light that turns green, realises that he is in love with Jules and does a U-turn.

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This exploration of the recent films *Friends with Kids* and *Friends with Benefits* has elaborated the recent turn towards depicting "unconventional" relationship and friendship styles in romantic comedies. Both films provide a critique of the cruel optimism associated with heteronormative love relationships, especially in their institutionalised form. They go beyond earlier more cynical romantic comedies such as *Annie Hall*, however, in that the protagonists do not merely recognise the inadequacies, compromises, sacrifices and dissatisfaction produced by going along with the fantasised "good object" of conventional marriage. Instead, as if following Foucault, they get creative with their relationship styles, reallocating certain forms of relating and sharing conventionally associated solely with the romantic relationship—sex and parenting—to their friendships. In both cases, however, the creative mode of relating becomes a temporary matter.

Whilst this could have been an *Annie Hall*-style challenge to the ideal of stability in relationships of all kinds, and a rethinking of the problematic equation which sees relationship worth in its longevity, it instead becomes an occasion to recuperate the cruel optimism associated with heteronormativity. The rejection of "cruel optimism" is finally depicted in both films as an overly pragmatic denial of feeling, and the "threats to well-being" which have been recognised in the critique of heteronormativity are re-situated as erroneous fantasy-nightmares: apparently the marriage-like relationship is not necessarily a threat to well-being, if you choose the right partner; and on the other hand, if you are too busy creatively fulfilling your needs, you might miss the right partner—a cruel cynicism of attachment to non-normativity, perhaps. In this way, the attachment to the critique becomes situated, in the denouement of both films—namely each man recognising that they do love the woman—as the site of "cruel optimism." For both couples, it turns out that the transgressive deployment of friendship becomes inadequate for the fulfilment of their needs apparently because of their feelings for each other, though it is never entirely clear how this stands in the way. This reproduction of the "happy object" of a marriage-style relationship, then, is primarily situated as allowing the romantic attachment to simply be whatever it "really" is.

Echoing throughout these films is a recurrent theme: the claim is that participating in conventional heteronormative arrangement of love-relationships and friendships because it is dominant could, indeed, be problematic in the way that Berlant's notion of cruel optimism clarifies. As a pedagogical form, explicitly and self-reflexively noted by Jamie and Dylan, then, this storyline "test-drives" non-normativity only to discover heteronormativity at the heart of romantic feeling. Monogamy, heteronormativity, and profoundly normative modes of relating, here, are situated not as conformity, but as both the natural outcome of a man and a woman falling in love and a choice made from a place of knowing non-normativity and its apparent inability to fulfill desires. It thus becomes possible to choose heteronormativity because it works as an expression of the truth of romantic feeling; indeed, the implication becomes that heteronormativity is not the "good object" we are, in more and less forcible ways, aligned with and required to be attached to, but the coincidentally frequent outcome of choosing romantic feeling over other needs. The critique of cruel optimism and the depiction of non-normative styles of relating thus becomes an occasion for the reconstitution of a supposed "true" optimism, guaranteed by, in rom-com terms, finding "the one."

**References**


