

## ATTACHMENT STYLES AND COPING MECHANISMS IN SOLOMON & GAENOR AND CIN(T)A: A COMPARATIVE STUDY *Gaya Keterikatan dan Mekanisme Koping dalam Solomon & Gaenor dan Cin(T)a: Kajian Sastra Bandingan*

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### **Abstract**

*Solomon & Gaenor and Cin(T)a similarly explore the intricacies of interfaith romance. However, coming from varied backgrounds, the main characters from each film, Gaenor and Annisa, develop different attachment styles that result in different coping mechanism when handling their relationship issue. The primary research inquiries raised are (1) what dominant attachment styles the characters adopt and what factors contribute to this and (2) how these styles influence their coping mechanism. This research aims to delve deeper into this subject matter using Hazan & Shaver's attachment theory and Folkman & Lazarus' coping mechanism theory. It employs a descriptive-comparative method within a qualitative framework. The writers found that Gaenor displays dominant secure attachment styles, allowing her to maintain a strong emotional connection with her partner despite familial and societal pressures, while Annisa shows a dominant avoidant attachment style, making her more cautious and hesitant to establish relations with her partner. Beyond cultural dynamics, this research also indicated that the success of relationships is more determined by internal factors rather than external ones. These findings provide a nuanced understanding of complex interfaith relationships across diverse cultures and contexts, as portrayed in literary texts.*

**Keywords:** *attachment styles; comparative literature; coping mechanism; cultural dynamics*

### **Abstrak**

*Solomon & Gaenor dan Cin(T)a menjelajahi kompleksitas romansa beda agama. Akan tetapi, berasal dari latar belakang sosial dan agama yang berbeda, Gaenor dan Annisa, yang merupakan karakter utama film tersebut, mengembangkan gaya keterikatan yang berbeda yang menghasilkan mekanisme koping yang berbeda dalam menangani masalah hubungan mereka. Pertanyaan penelitian utama yang diajukan adalah (1) gaya keterikatan apa yang diadopsi oleh setiap karakter utama wanita dan (2) bagaimana gaya keterikatan dan mekanisme koping mereka berkembang sebagai respons terhadap hubungan mereka yang kompleks. Penelitian ini bertujuan menggali lebih dalam isu dimaksud menggunakan teori keterikatan Hazan & Shaver dan teori mekanisme koping Folkman & Lazarus. Penelitian ini menggunakan metode deskriptif-komparatif dalam kerangka kualitatif. Penulis menyimpulkan bahwa Gaenor menampilkan gaya keterikatan aman yang dominan, memungkinkannya untuk mempertahankan hubungan emosional yang kuat dengan pasangannya meskipun ada tekanan keluarga dan masyarakat, sementara Annisa menunjukkan gaya keterikatan menghindar yang dominan, membuatnya lebih berhati-hati dan ragu-ragu untuk menjalin hubungan dengan pasangannya. Selain dinamika budaya,*

penelitian ini menunjukkan bahwa keberhasilan hubungan lebih dipengaruhi oleh faktor internal daripada faktor eksternal. Temuan ini memberikan pemahaman yang bernuansa terkait dengan hubungan antaragama yang kompleks di berbagai budaya dan konteks, seperti yang digambarkan dalam teks sastra.

**Kata kunci: dinamika budaya; gaya keterikatan; mekanisme koping; sastra bandingan**

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## INTRODUCTION

*Solomon & Gaenor* (1999) and *Cin(T)a* (2009) revolve around the theme of inter-cultural romance and the challenges that come with it. While *Solomon & Gaenor* portrays the forbidden romance between Solomon, a Jewish immigrant, and Gaenor, a non-Jewish resident, *Cin(T)a* tells the story of Annisa, a Muslim woman of Javanese ethnicity, and Cina, a Christian of Chinese ethnicity. In *Solomon & Gaenor*, the titular characters come from different cultural and religious backgrounds and face social and familial pressure against their relationship. On the other hand, *Cin(T)a* tells the story of a couple from different ethnic backgrounds in Indonesia who face opposition from their families and society.

Each female character in *Solomon & Gaenor* and *Cin(T)a* similarly must make a crucial decision when deciding whether or not to continue their inter-religious relationship to a more serious level or to end the relationship. This research is interested in looking at this issue through psychological perspective, as it believes that the main characters in these films demonstrate different ways in navigating their unique coping mechanisms within the context of their attachment styles while facing societal challenges. Both films not only illustrate the complexities of relationships under external pressures from the judgmental societies, but also provide a platform for understanding the extent to which external pressures may determine the success of one's relationship.

Coping mechanisms are strategies or forms of a person's response to problems that

arise by managing thoughts, emotions, and actions to cope with external and internal stressors (Folkman & Moskowitz, 2004). Unlike defense mechanisms, this coping is done consciously and voluntarily (Venner, 1988). It aims at reducing or alleviating psychological tension during challenging circumstances (Ainsworth et al., 2015). Naturally, individuals are motivated to counteract adverse consequences, leading them to employ coping strategies. According to Lazarus and Folkman (1984), these mechanisms include various strategies, such as seeking social support, problem-solving, reframing the issue, or emotional regulation, among others.

Social support is an instrumental coping mechanism, and this strategy is often associated with attachment (Adar et al., 2022). According to Bowlby (1988), attachment is a person's natural desire to build an emotional connection between individuals to ensure a sense of security. He asserts that attachment is formed in the first years of one's life, between a child and the mother, but other scholars argue that attachment patterns can also occur in adulthood (Hazan & Shaver, 1987; Johnson, 2022; Leung et al., 2011; Mayer, 2023; Pollard et al., 2014). However, in both childhood and adulthood, attachment can lead negatively if there is disruption during the process. This suggests a complex interplay between coping strategies, attachment patterns, and an individual's capacity to navigate and manage challenging situations effectively.

Attachment styles play a vital role in shaping an individual's personality development and influencing their future

social behavior. Secure-attached individuals tend to exhibit friendly, kind, and open behavior, viewing others as reliable and trustworthy. In contrast, those with an anxious attachment style often display behaviors characterized by insecurity, a lack of openness, and a perception of others as untrustworthy or unwilling to commit to a lasting relationship. Meanwhile, individuals with an avoidant attachment style frequently manifest self-perceptions of suspicion and a preference for solitude, viewing others as untrustworthy or overly eager to commit to a relationship (Ainsworth et al., 1978; Bowlby, 1973; Main et al., 1985). Hazan and Shaver (1987) adapted this instrument for use in adult romantic relationships, asking individuals to identify which attachment style—avoidant, secure, or anxious—they believe best characterizes their general approach to romantic involvement.

Attachment styles in some way shape one's coping mechanisms, or strategies to deal with problems. Lazarus and Folkman (1984) proposed a model of stress and coping that emphasized the interplay between an individual's perceived psychological stress, coping, and cognitive appraisals. They defined coping as the “cognitive and behavioral efforts” a person employs to manage stress, generally categorized as emotion-focused or problem-focused coping. According to their model, coping serves two major functions: the regulation of emotions or distresses that come with the stressful situation and the management of the problem that is causing the stress by directly changing it. The model also emphasized that coping is not an individual trait, but a process, and that coping mechanisms vary across individuals and influence the coping response to stress.

Attachment theory has often been applied in social or psychological research (Baker, 2006; Calado et al., 2017; Hosseinifard & Kaviani, 2015; Karbowa-Płowens, 2023; Simpson, 1990). Simpson (1990), for example, examined the impact of secure, anxious, and avoidant attachment styles on romantic relationships in a study involving dating couples. The results state that for both men and women, the secure attachment style was associated with greater relationship

interdependence, commitment, trust, and satisfaction than were the anxious or avoidant attachment styles. Meanwhile, Baker (2006) studied how adults connect with others, deal with problems, develop their sense of self, and view the support they get from others. He found that those who feel secure in their relationships tend to have a better sense of self and handle challenges well. On the other hand, people who avoid getting close to others tend to deny problems and feel they have less support. People who are anxious about their relationships have a hard time dealing with problems and forming a strong sense of self.

The complexities of coping strategies and attachment styles among adults is also a recurring theme in various literary works (Al-haj, 2020; Luvila & Jati, 2022; Yongchao, 2021). These creative mediums offer a distinctive platform for delving into the influence of attachment styles and coping mechanisms on individuals, providing valuable insights into how people deal with adversities, including adult romance. The Welsh-English movie *Solomon & Gaenor*, directed by Paul Morrison (1999), and the Indonesian film *Cin(T)a* (2009), produced by Sammaria Simanjuntak, exemplify the literary depictions of intricate romantic relationships disrupted by cultural dynamics. Set 10 years apart, there is no definitive evidence linking *Cin(T)a* from *Solomon & Gaenor*, though Simanjuntak might have drawn inspiration from a variety of different films exploring interfaith romances such as this, *David & Layla* (2005), *Sabah* (2005), *The Namesake* (2006), *Ira & Abby* (2006), *Ayat-Ayat Cinta* (2008), and some others. In an interview with Detik News, Sammaria Simanjuntak (2009) stated that her motivation behind creating the film stemmed from her desperate question as to why we are created differently if God only wants to be worshiped in one way. The film, which began production in 2007, was an attempt to create a sincere dialogue over interfaith relationship. Thus, the film not only challenges the mainstream narrative, but also aims to facilitate deep and reflective discussions on sensitive issues in society.

Literary analysis using attachment theory and coping mechanisms from a literary

lens is relatively understudied, despite the fact that these psychological concepts can enhance our understanding of multifaceted personalities of dynamic literary characters. Therefore, through comparative analysis of *Gaenor*, a Welsh chapel girl, and *Annisa*, an Indonesian Muslim girl, this research is hoped to offer a rich and nuanced exploration of how attachment styles and coping mechanisms play out within an intricate interfaith romance. The research questions are formulated as follows: (1) what dominant attachment styles do the characters adopt and what factors contribute to this? and (2) how do these styles influence their coping mechanism?

## RESEARCH METHOD

This is qualitative research with a content analysis method. The primary data sources were *Solomon & Gaenor* and *Cin(T)a*. Text and visual data were collected, organized, and analyzed using attachment theory by Hazan and Shaver and coping mechanism by Folkman and Lazarus to identify which attachment styles *Gaenor* and *Annisa* adopt and analyze how the dominant style influences their coping mechanisms and how both female characters' attachment styles and coping mechanisms evolve in response to their challenging life experiences.

Moreover, since this research compares two films from different eras and milieus, namely Welsh in 1911 and Indonesia in the 2000s, it applies a comparative literature approach. In *La Littérature Comparée* (1951), Marius-François Guyard expands the area of comparative literature beyond text comparison to include inter-literary systems analysis, highlighting how cultural environments influence literary production. Guyard claimed that it is important to investigate the interactions between literature and other cultural components like philosophy, art, and history to improve comprehension of texts (in Damono, 2005). This approach is particularly relevant to the analysis of *Solomon & Gaenor* and *Cin(T)a*, which explore interfaith romances within the societal, familial, and cultural challenges of their respective times—anti-Semitism in 1911 Wales and diverse

religious beliefs in modern Indonesia. Comparative literature helps provide insight into universal themes, issues, and concerns shared by all people, regardless of their background or nationality.

## RESULT AND DISCUSSION

This section provides the research findings and analysis of *Gaenor* and *Annisa*, the main female characters of the films under discussion, particularly regarding their attachment styles and coping mechanisms amidst their complicated interfaith and romantic relationship. The discussion begins with the identification and analysis of the attachment styles based on the behavior of both female characters and then continues to the analysis of how the dominant styles impact their coping mechanism.

### Attachment Styles

Hazan and Shaver classify attachment into three styles: secure, anxious, and avoidant. These styles influence one's personality development and social behavior. People with a secure attachment style tend to be more friendly, kind, open, and view others as reliable and trustworthy. Meanwhile, those with an anxious attachment style often feel insecure and misunderstood. They often struggle to commit to a long-lasting relationship. Lastly, those with an avoidant attachment style typically display a self-model as suspicious and preferring to be alone, viewing others as untrustworthy.

### Secure Attachment Style

Securely attached individuals find it easy to become close to others but not concerned about being abandoned or getting emotionally close to others. Attachment styles can develop and change over time, influenced by early life background, parenting and development patterns, and subsequent relationships. Although secure attachment is generally viewed as a healthy and desirable style, this does not mean that individuals who have secure attachment never experience problems

or challenges in their relationships. However, their desire and ability to connect, feel mutual needs, and form secure bonds with others remains strong.

Upon further examination, it can be observed that Gaenor shows a stronger tendency towards a secure attachment style compared to Annisa. While both individuals exhibit secure attachment characteristics, Gaenor consistently displays behaviors and actions that align more closely with the secure attachment style. Gaenor's secure attachment style is more prominently displayed compared to Annisa's. Throughout the story, Gaenor consistently exhibits behaviors that reflect a deep emotional bond with Solomon. She is willing to sacrifice her time and energy to spend time with him after she busily takes care of Sunday School, demonstrating a strong commitment and attachment. Gaenor's ability to trust and feel secure in her relationship with Solomon is evident in her willingness to share intimate details about her past and open up about her feelings.

Gaenor once again showed signs of secure attachment style. She and Solomon engaged in a more intimate relationship typically reserved for married couples, despite not being married yet. Gaenor's willingness to give her body to Solomon in this way is indicative of her feeling comfortable and secure in their relationship. Solomon then found out that Gaenor was no longer a virgin, but he did not seem to bother.

Gaenor: I did have a boy before. We were engaged to get married. He had an accident in the mine. An explosion.

Gaenor: Oh, he wasn't killed or anything.

Gaenor: Just...my parents wouldn't let me marry after that. They said he could not keep me.

Solomon: (turns around and hugs Gaenor) (00.34.09)

Gaenor revealed that she once had a fiancé, but they had to be separated due to her fiancé's accident in a mine. Then, Gaenor's parents thought that he could not protect Gaenor given his condition after the incident. Gaenor had kept this dark past to herself before eventually

revealing it to Solomon. This is because she began to trust Solomon and believed that it is okay to share with him. Her open behavior and recounting of her past with Solomon demonstrate her secure attachment style. Gaenor also continued to show a secure attachment style when he finally knew about Solomon's true identity, which is characterized by a strong sense of trust, comfort, and security in his foundation with Solomon.

Gaenor: ...I have to go to the country to my father's people to have a baby and then take them away.

Solomon: ...Why did you come?

Gaenor: When I saw you, I couldn't stop hating you so much. I have to find out. (getting closer to Solomon and hugging him) Talk to me in your language.

Solomon: ...You really want me to?

Gaenor: (Nodding) (01:02:33)

Gaenor mentioned that she would be traveling overseas to take care of her baby. When Solomon inquired why she visited him, Gaenor explained that she intended to hate him, but her feelings were too strong. She went to see him to clarify what was bothering her. Although she had discovered Solomon's true identity, Gaenor's love for him remained strong. She even requested that Solomon speak to her in his native language, Jewish. Despite the conflict between them in the past and the revelation of Solomon's true identity, Gaenor still felt a deep emotional connection to Solomon and sought understanding and communication with him. She could express his feelings openly and maintain a positive outlook on the continuation of their relationship, so the problems in their relationship can be resolved properly.

Gaenor : Things are getting more difficult. Dad and Crad are around all of the time. The people are so edgy and no one knows how it will last.

Solomon: I understand.

Gaenor : I will go with you.

Solomon : Oh, God thanks.

Gaenor : As I am now, I can still walk in distance, I can still work. The longer

we leave, the harder it will be.  
(01:07:05)

The situation between Solomon and Gaenor became increasingly difficult due to the ongoing conflict between Jews and non-Jews. This became a challenge for them to meet and take care of their baby together. However, no matter what obstacles they faced, Gaenor still displayed a secure attachment style. She had decided to run away with Solomon so they could be together and care for their child. Even if it meant she had to work while pregnant, Gaenor was willing to do whatever it took to ensure the well-being of their family. Her commitment to their relationship and their child is an indication of her secure attachment style.

On the other hand, although Annisa also shows secure attachment tendencies, her attachment style includes more elements of avoidance and anxiety. When Annisa met the male character, Cina, she continued to show an avoidant style until finally showing a secure attachment style with Cina when she realized that Cina was the one who fixed her project secretly.

Annisa : (holding Cina's hand and noticing that one of his fingers is wrapped in a bandage) Did you fix my project?

Cina : (pulling his hand away and falling silent) (00:12:50)

A secure attachment style is seen with a healthy level of trust, communication, and emotional openness in a relationship. Annisa's behavior in this situation shows that she can switch from an avoidant attachment style to a secure attachment style. She was initially hesitant to interact with Cina and assumed there were negative intentions behind his actions, which is a common characteristic of the avoidant attachment style. However, when she realized that her assumptions were wrong and that Cina was a helpful and supportive person, she began to feel like she could trust him and asked Cina for help in completing her final project assignments. The change from an avoidant style to a secure attachment style shows that Annisa can adapt to different

situations and establish healthy relationships with other people.

After that, it was seen that Annisa and Cina were getting closer. They interacted in ways that suggested they had a stronger relationship. Their communication became more open and honest. It is clear that they started to trust each other and understand each other better.

Cina : How much?

Meatball seller: Your girlfriend already paid for it.

Cina : She is not my girlfriend.

Meatball seller: Huh? I think she just called you "Cin". I thought it was "Cinta" (love).

Cina: (Back to Annisa) Thank you, Cinta (Love).

Annisa : You're welcome, Cinta (Love).  
(00:25:35)

Their use of the term *cinta* not only indicates a romantic relationship with someone else but can also be seen as a term of endearment between friends in Indonesian culture. Furthermore, Annisa's willingness to start making physical contact by holding hands with Cina could indicate a growing level of comfort and trust in their relationship. This behavior indicates a secure attachment style, as Annisa appears to have developed a healthy level of emotional intimacy and trust with Cina.

Cina: Do you have a crush on your partner, Miss?

Annisa: Absolutely, sir. But, the longer this issue persists, the more deeply rooted it becomes. If left unchecked, many parties will be affected. (00:39:30)

When Annisa and Cina were practicing for a mock trial as supervisor (Cina) and student (Annisa), Cina suddenly asked if Annisa had a crush on him as her partner. Annisa admitted to Cina that she had a crush on him, but she also felt that their relationship could harm other people because of religious differences and her past experiences with her parents. Her behavior can be seen as both secure and avoidant attachment styles. Although she has been open and honest about her feelings, she has also shown reluctance to pursue relations

with Cina because of the potential negative consequences.

It is important to recognize that attachment styles can vary and are influenced by a variety of factors and individuals may exhibit different attachment behaviors depending on the specific context and relationships in their lives. However, based on the information provided, Gaenor's consistent demonstration of secure attachment behavior suggests a stronger alignment with this attachment style compared to Annisa.

### **Anxious Attachment Style**

Individuals who have anxious attachment tend to have a high desire for emotional closeness and intimacy in their relationships. They often seek reassurance and validation from their partner to reduce their anxiety about the relationship. Anxious attachment can stem from early life experiences and inconsistent or unpredictable parenting patterns. Individuals who have anxious attachment may have a high fear of rejection, and this may have an impact on self-esteem. Understanding these patterns and their impact on relationships can help individuals with anxious attachment to develop healthier coping mechanisms and build more secure bonds with their partners.

Gaenor displays characteristics of an anxious attachment style in several situations. Despite her overall attachment tendencies, her anxious attachment is evident in her constant curiosity and desire for certainty regarding Solomon's background and identity. Her persistent questions and need for reassurance reflect her anxiety of being in limbo or being deceived, which are common traits associated with an anxious attachment style. In several scenes, Gaenor's anxious attachment style is displayed as she expresses her worries about Solomon's true identity. She seeks validation and reassurance from her partner, by often asking him to promise that Solomon will not lie to her or seeking physical comfort in the form of a hug. This behavior indicates her tendency to reassure herself and her partner for emotional security and a need for constant reassurance.

Gaenor : I'd like to meet your parents, Sam.  
Solomon: My father's away, it's not a good time.  
Gaenor : Can I meet your mother?  
Solomon : She's... she's not well.  
Gaenor : I used to meet people sick. I used to do it all of the time. (00:38:19)

In this particular scene, Gaenor displayed characteristics associated with an anxious attachment style. He showed great interest in finding out more about Sam/Solomon's background and even suggested the idea of meeting his parents. Despite Solomon's attempts to maintain his false identity by lying about his family, Gaenor persisted in his search for information about Sam/Solomon, demonstrating a level of persistence and determination that is characteristic of individuals with an anxious attachment style. This is also seen at 00:39:58.

Gaenor : You do not make me fool, Sam?  
Solomon: No! Of course not.  
Gaenor : Put your hands around me then.  
(Solomon and Gaenor hugging)  
Gaenor : ...I want to meet your family, Sam.  
I want to make it right. (00:39:58)

In this scene, Gaenor displayed her anxious attachment style as she expressed her worries to Solomon about his true identity. She asked him to promise that he would not lie to her about his family, indicating that she did not fully trust him. Despite Solomon's assurance that he had been truthful, Gaenor still sought comfort and reassurance which can be indicated also as secure attachment style by asking for a hug. This behavior highlights her need for validation and security from her romantic partner, especially in moments of uncertainty or anxiety.

Broadwenn: He's poor, he's just ashamed of you.  
Gaenor : He's not like that. His people, maybe.  
Broadwenn: But he loves you enough, so what?  
(00:38:45)

In this scene, we can see Gaenor's anxious attachment style. Although Solomon was

reluctant to introduce her to his family, Gaenor was determined to find out the reason and tell her sister, Broadwenn, about the situation. However, instead of providing support, Broadwenn rejected Solomon and assumed that he must have been poor, making Gaenor feel uncomfortable with her sister's negative assumptions. Then Broadwenn tried to reassure Gaenor by suggesting that Solomon already seemed to love her and that she should not worry too much about his reluctance to introduce her to his family.

In the end, however, although Solomon tried to hide his true identity and background, Gaenor remained curious and searched for his home. This behavior reflects her desire to have a closer and more intimate relationship with Solomon, as well as her fear of not knowing important aspects of her life.

Solomon: (Opens the door)

Gaenor: You are not easy to find.

Solomon: (Saying goodbye to his family and dragging Gaenor away from his house)

Gaenor: (Resisting) You are not letting me in? Sam? Is that Solomon? How's your mother? Still sick, isn't she? Where are we going? Do you still shame on me?

Solomon: Why do you not tell me!?

Gaenor: Because...why you didn't tell me!? Why you didn't tell me? This, your life. Your real life. (00:59:59)

Gaenor's behavior in this scene is indicative of an anxious attachment style. When Solomon's true identity was finally revealed, Gaenor became emotional and confronted him about his deception, reflecting her tendency to seek reassurance and honesty from her partner. On the other hand, Annisa showed some characteristics of anxious attachment in several scenes. Her initial hesitation and suspicion towards Cina can be seen as a manifestation of her anxious attachment style, as she was cautious about making new connections and had negative intentions. Her anxiety stems from her fear of the negative impact on her relationship with Cina due to their inter-religious identities. This anxiety reflects her need for approval and a desire to

avoid potential conflict or disruption in her relationships, which are characteristics of an anxious attachment style.

When Annisa met Cina many times in the beginning and suspected Cina of stalking her, it showed her anxious attachment style. Her initial reluctance to interact with him and her assumptions about his intentions highlight her tendency to be overly cautious and alert to potential risks or threats in relationships. Furthermore, Annisa's anxious attachment style is seen when she became defensive and shocked by Cina's suggestion that he was willing to change his religion for Annisa. Her reaction reflected her fear of compromising her own identity and the potential negative consequences this would have on their relationship, further emphasizing her anxious attachment style.

(Cina wanted to lift Annisa's foot to massage it, but Annisa quickly avoided him) Annisa: Are you stalking me?

Cina: You're acting so celebrity-like.

(Cina wanted to touch Annisa's foot again, at first Annisa tried to avoid it, but Cina managed to grab her foot) (00:12:04)

When Annisa was seeking to relieve her stress and burden by getting a foot massage, she unexpectedly encountered Cina once again. At first, Annisa was hesitant to let Cina massage her feet and even suspected him of stalking her because they had crossed paths on multiple occasions. However, Cina reassured her that she was overthinking and being too dramatic because she was an actress. This behavior can be interpreted as a manifestation of both an avoidant and anxious attachment style. Annisa initially tried to avoid any interaction with Cina until she finally addressed the coincidence of their frequent encounters.

Despite Annisa's growing closeness with Cina, her anxious attachment style remains present. Despite her willingness to open up and connect with him, she still displays signs of anxiety and insecurity in their relationship. This can be seen in her constant need for reassurance and her fear of potential rejection or abandonment. Despite their progress, Annisa's anxious attachment style continues to

influence her behavior and emotional responses.

Cina : We slaugh each other. You're beautiful, I'm handsome. You're an orphan, I'm fatherless. You're foolish, I'm clever, you-

Annisa: You're Christian, I'm Muslim.

Cina : Exactly! Later, we can perform this year. So we become a symbol of religious harmony. You've never been to a different religion before. Why don't you convert to Christianity, Nis?

Annisa: Are you sure you want to be with me then? I have been brave enough to betray God, how about I betray you too? (00:26:51)

In this scene, Cina suggested that Annisa converts to Christianity, but Annisa refused, arguing that it would betray God. She questioned how she could be trusted not to betray Cina, who is just a mortal if she was brave enough to betray God. This behavior can be interpreted as an anxious attachment style. Annisa was questioning whether Cina will still want her if she were to betray her beliefs and was worried about the possibility of betraying him in the future. It's more clearly present in the next dialogue.

Cina: Not everyone is like your stepfather. My mother also converted to another religion because of my father. She is even more devout than my father.

Annisa: How do you know that my stepfather converted to another religion? (00:27:21)

In this particular scene, the audience gains some insight into Annisa's background. It is revealed that Annisa's stepfather converted to Islam to stay together with Annisa's mother, but eventually, they still ended up separating. This experience had left Annisa with some sensitivity toward the idea of converting to another religion for the sake of love. When Cina suggested that she should convert, Annisa was taken aback (anxious) and became defensive (avoidant).

(Annisa was about to kiss Cina, but he quickly got up to leave for church.)

Cina : Nis, I'm going to church first, okay? I want to prepare the Christmas tree.

Annisa: (silent and then holding Cina's hand) Come back quickly, okay?

Cina : (responds by holding Annisa's hand tightly) (00:49:30)

The scene depicts Annisa's attempt to kiss Cina, but it was cut short due to Cina's need to attend church. Annisa expressed her disappointment and held Cina's hand while telling him to come back soon. This behavior can be attributed to both secure and anxious attachment styles. Annisa's attempt to kiss Cina shows her comfort level and closeness towards him, indicating a secure attachment style. However, her concern and anxiety about Cina's departure suggest an anxious attachment style.

There is another scene when Annisa experiences a conflicting emotion as she hears people around her blaming Muslims for the church bombing that occurred during Christmas celebrations. As a Muslim, she felt guilty and responsible for the actions of some Muslims who were involved in the bombing. Cina, who is a Christian, tried to calm her down and told her that she was not responsible for the actions of others. Despite Cina's reassurance, Annisa still felt guilty and saddened by the events. This emotional response could be classified as an anxious attachment style because Annisa feels anxious about the potential negative impact of their religious identity differences on her relationship with Cina.

Although Gaenor and Annisa both display elements of anxious attachment, it is important to note that Gaenor's overall attachment style leans more towards secure attachment. This is because Gaenor's anxious attachment style is characterized by a constant search for reassurance and validation. She consistently demonstrated trust, comfort, and emotional openness in her relationship with Solomon, willing to share personal details and remaining committed despite challenges. On the other hand, Annisa's attachment style shows a mixture of security and anxiety in feelings of guilt and anxiety regarding the

impact of their different religious identities on their relationship.

### **Avoidant Attachment Style**

Individuals who have avoidant attachment typically have difficulty with emotional closeness and intimacy in relationships. They often have a strong desire to be independent and self-sufficient, and they may exhibit behavior aimed at distancing themselves from their partners. Avoidant attachment styles can also vary in degree. Some people may show more extreme avoidance, while others may show milder tendencies. Like other attachment styles, avoidant attachment can be influenced by early life experiences, including inconsistent or neglectful parenting.

In this particular scene, both Gaenor and Annisa demonstrate avoidant attachment styles, but Annisa's avoidance is more prominent and apparent in her behavior and responses. In the film, Annisa is portrayed as a complex character who had to take a break from her successful career as an actress due to a scandal involving her parents. Despite the setback, she was determined to continue her education and live a normal life away from the media spotlight. However, her past experiences still haunt her, especially the hate speech she received when she was a public figure. The constant exposure to negative comments and criticism left a deep impact on Annisa, causing her to struggle with self-doubt and insecurity.

- Cina : Excuse me, can I have your autograph?  
Annisa : (Quickly wiping her tears and leaving, but she forgets to bring her GPA sheet.)  
Cina : Miss!  
Friend A : Typical, actress.  
Friend B : But she's pretty, so it's okay.  
Cina : (looking at Annisa's GPA sheet) See, 2.1 hehe.  
Annisa : (returns and immediately takes the paper and leaves)

At a moment of distress as Annisa was experiencing hallucinations, Cina, the male lead character, unexpectedly showed up and

asked for her autograph. Before this encounter, Cina had briefly met Annisa and made a derogatory comment about actresses, implying that they were usually unintelligent and have poor academic performance. Annisa was offended by this remark and rushed to leave Cina. The next time when they met again, Annisa avoided any further interaction with him. This behavior is consistent with the avoidant attachment style, which is characterized by a tendency to avoid emotional closeness and connection with others to protect oneself from potential rejection or hurt.

In another scene, Cina also showed empathy toward Annisa's behavior which could be considered indicative of an avoidant attachment style. She avoided hearing bad news about her scandal and became gloomy when confronted with it. By doing so, he demonstrated his willingness to provide emotional support and protect Annisa's well-being. This kind of behavior is often associated with a secure attachment style, where individuals were comfortable expressing and responding to emotions positively and constructively.

(Annisa's phone rings)

- Cina : It's unusual that you rejected your dad's call.  
Annisa : He probably wanted to ask when I'm going to get married. But his own marriage is a mess.  
Cina : Do you already have a fiancé?  
Annisa : I was arranged for someone.  
Cina : Marriage is supposed to be an act of worship.  
Annisa : Making your parents happy is also a form of worship, right? Besides, all guys are the same.  
Cina : Is he Javanese?  
Annisa : Chinese, but Muslim. (00:32:21)

Annisa's behavior in this scene can be considered an avoidant attachment style. She avoided her father's call and expresses frustration towards his focus on her love life, which indicates a desire for independence and autonomy in her relationships. This may stem from her background, especially with her parents, which had left her feeling uncertain.

Annisa: (Approaching Cina and hugging him)  
Be strong, Cin. Remember, Hollywood ending. God must be watching us, waiting. If the movie has a happy ending in just 70 minutes, it won't be exciting, right?

Cina : God...what a joke. (Cina kisses Annisa)

Cina : (Interrupting their kiss) It's better if there is no God, no religion. There won't be any wars.

Annisa: (Silent)

Cina : Even if I have to convert to Islam, I will.

Annisa: (Immediately stops their kiss)  
(01:02:20)

In this scene, Annisa and Cina shared an intimate moment when Cina kissed her. However, things soon changed when Cina expressed his desire to convert. This made Annisa feel uncomfortable and she immediately stopped the kiss. Her reaction could be seen as an example of an avoidant attachment style, as she was triggered by the mention of Cina potentially converting as her parents did in the past. It is important to note that Annisa's past experiences with her parents' inter-religious relationships likely contributes to her tendency to avoid similar fate. Fear of potential negative consequences and avoidance of intimate relationships are consistent with avoidant attachment tendencies.

Although Gaenor also displays elements of an avoidant attachment style, her avoidance is not as pronounced or prevalent as Annisa's. Gaenor's avoidance is more reactive and situational, often arising in response to specific conflicts or uncertainties in her relationship with Solomon. For example, when Solomon kept a secret from her, Gaenor expressed disgust and accused him of being selfish. Her emotional distance and doubts about their future reflect an unwillingness to fully invest emotionally and protect herself from potential hurt or disappointment.

Gaenor: Is that what you think about? Is that what you want to think I want?

Solomon: I want this, I want what we have.

Gaenor : Is that so? Not anymore?

Solomon: (shrugs his shoulders)

Gaenor : (lifts her skirt and walks towards Solomon) Is this what you want? Just this? You can have it anytime! No problem! Anytime you want! (turns around)

Solomon: Gaenor...

Gaenor : No!

Solomon: I know what you want me to say, but...

Gaenor : You are different, Sam Livingstone.

Solomon: Maybe I am different. (00:47:11)

In this scene, Gaenor's behavior appears to shift from her previously demonstrated anxious attachment style to an avoidant attachment style. She expressed feelings of disgust towards Solomon's behavior of constantly keeping secrets from her and accused him of being selfish and only interested in her body. Additionally, she seemed to doubt his commitment to their relationship by suggesting that he was not thinking about their future together and was content with their current situation. These behaviors suggested that Gaenor was becoming more guarded and emotionally distant from Solomon, which are characteristic traits of an avoidant attachment style.

Gaenor's avoidant attachment style is still evident in the other scene as she continues to distance herself from Solomon. Despite Solomon's attempts to reconcile with her, Gaenor's younger sister, Broadwenn, told him that Gaenor no longer wanted to see him and had lost interest in their relationship. Gaenor avoided any interaction with Solomon, even refusing his correspondence, leaving no room for any form of communication or reconciliation. Gaenor's avoidant attachment style is further demonstrated by her family's reaction to her relationship with Solomon. Her sister, Broadwenn, refused to allow Solomon to see Gaenor, claiming that Gaenor no longer cared for him. Even if Solomon sent a letter, Gaenor would most likely ignore it. In addition, Gaenor's brother, Crad, was so hostile to Solomon that he threatened to kill Solomon if he saw him. Although Gaenor's father, Idris, suggested that he ask Solomon to marry Gaenor to protect her and her unborn child after she was thrown out of the chapel for being pregnant. However, Gaenor's mother,

Gwen, believed that Solomon would not agree due to his pride, and Gaenor did not object to her mother's assessment.

Gaenor : You...  
Solomon: I have to talk to you.  
Gaenor : We can't. Go away. It's hard already, go away!  
Solomon: (hugging Gaenor) Don't go in, please.  
Gaenor : Get off me. Oh God! Don't be a fool!  
Solomon: But Gaenor...  
Gaenor : Go off me.  
Solomon: You have a baby.  
Gaenor : Forget it. It's not business of yours. You shouldn't have come. (00:57:08)

In this scene, Gaenor displays her avoidant attachment style once again by chasing away Solomon who secretly came to meet her. Despite Solomon's attempts to interact with her, Gaenor refused to engage with him either verbally or physically. It seemed that Gaenor was avoiding any emotional connection with Solomon, even though he tried to show his love and support for her. This behavior may be a defense mechanism to protect herself from the fear of being hurt or rejected by Solomon, which is common in individuals with an avoidant attachment style. Furthermore, when Solomon realized that Gaenor was pregnant, she told him that it had nothing to do with him.

In comparison to Annisa, Gaenor's avoidant attachment style is less pervasive and appears to be more circumstantial, emerging primarily in response to conflicts within her relationship. She may display moments of emotional withdrawal or skepticism but does not exhibit the same level of consistent emotional distancing and resistance to intimacy as Annisa. Overall, although Gaenor and Annisa show a tendency to avoid attachment, Annisa's avoidance is more obvious and pervasive throughout the scene, highlighting her tendency to maintain emotional distance and protect herself from potential emotional harm. In contrast, Gaenor's avoidance is more reactive and tied to the specific situation in his relationship.

By analyzing the depicted scenes, it becomes evident that Gaenor and Annisa navigate their romantic relationships with a unique interplay of emotions influenced by

their attachment styles. Gaenor exhibits a sense of comfort and confidence in her relationship with Solomon, defying external pressures urging its termination with her dominant secure attachment styles. Her ability to maintain a robust emotional connection, even in the face of societal and familial expectations, underscores the significance of her attachment style in steering the course of their relationship. Meanwhile, Annisa's dominant avoidant attachment styles lead her to conclude her relationship with Cina and choose a partner who shares her religious beliefs reflecting a different dynamic shaped by her past experiences. Annisa's hesitations in relationships trace back to her parents' failed relationship, primarily attributed to religious differences. This background casts a shadow over her openness to engage with individuals of inter-faiths. Furthermore, when Cina expresses the desire to convert to Islam or suggests her conversion to Christianity, Annisa exhibits immediate hesitation, revealing her aversion to potential religious conflicts.

### **Coping Mechanisms**

To analyze the coping strategies of Gaenor and Annisa, this research used Lazarus and Folkman (1984) theory on coping mechanisms. This concept is divided into two types: problem-focused coping strategies and emotional-focused coping strategies. Problem-focused coping strategies involve actions directed toward solving the problem. Individuals are inclined to use this behavior when they perceive that the problem they are facing is still controllable and solvable. Problem-focused coping behaviors are likely to be employed if individuals feel that something constructive can be done about the situation or if they believe that the resources at their disposal can change the situation. Meanwhile, emotion-focused coping strategies involve efforts aimed at modifying emotional responses without directly attempting to change the stressor. Coping behaviors centered on emotions are often employed when individuals feel unable to alter the pressing situation and can only accept it because the

resources at their disposal are insufficient to overcome the situation.

By analyzing Gaenor and Annisa's relationship choices under the lens of Folkman and Lazarus' coping mechanisms, it is possible to identify the distinct manners in which their attachment styles act as coping mechanisms for the challenges present in their romantic relationships. Gaenor's dominant secure attachment style emerges as a form of problem-focused coping, wherein she actively seeks and utilizes emotional support within her relationship with Solomon. Her trust and feeling of comfort in the face of family and social norms is an example of positive engagement that characterizes problem-focused coping. Gaenor's secure attachment enables her to maintain a strong emotional connection with Solomon, building the relationship as a crucial source of emotional stability and support. Gaenor uses problem-focused coping to manage challenges like religious differences and outside pressures. Gaenor employs problem-focused coping by using the supportive aspects of her relationship to help her navigate and prevent challenges, which eventually leads to a positive ending.

However, Annisa's dominant avoidant attachment style fits well with emotion-focused coping, since she tends to take a more defensive approach to resolving relationship challenges. As Annisa responds quickly to situations where there could be conflict because of religious differences, the avoidance tendencies inherent in emotion-focused coping become apparent. She is hesitant to participate completely and puts herself in danger of experiencing emotional discomfort because of her prior experiences, especially seeing her parents' relationship break down as a result of these differences. Annisa's immediate break from the relationship and refusal to give in to her beliefs in the face of a possible religious conflict represents an emotional distancing trait of emotion-focused coping. Annisa responds to emotion-focused coping techniques by breaking her relationship with Cina and marrying someone who shares the same faith as her, thus minimizing the possibility of future conflict. By avoiding circumstances that could cause her distress,

this established action helps her maintain her mental health and, in the end, adds to her sense of stability and security.

Incorporating Hazan and Shaver's attachment theory makes this analysis evident. As previously stated, Hazan and Shaver categorized adult attachment styles into three categories: secure, anxious, and avoidant. Different reactions in romantic relationships are linked to these styles. Despite not mentioning coping methods directly, their study offers insights into the behaviors of people who have various attachment styles in relationships, which can be connected to coping mechanisms. Coping strategies are connected to attachment styles.

The characters with secure attachment style tend to employ healthy coping strategies, such as effective communication, problem-solving, and support seeking from partners and friends, to have a positive outlook on relationships and can bounce back from challenges and conflicts, and trust in their partner and rely on their support and guidance in times of need. Meanwhile, those with anxious attachment styles tend to rely on clinginess and overly dependent behaviors as a coping mechanism, which may involve excessive monitoring of the partner, demanding reassurance, or attempting to control the partner's actions and emotions. They also may experience intense emotions, such as jealousy, anger, and anxiety, which can lead to impulsive or compulsive behaviors, such as excessive checking for text messages or demanding to know the partner's whereabouts, and tend to have a negative outlook on relationships and may struggle to find lasting satisfaction in their relationships due to constant worries and insecurities. Lastly, those with avoidant attachment style tend to use avoidance as a coping mechanism, which may involve avoiding conflict, minimizing emotions, or disengaging from the relationship, relying on denial or rationalization to cope with relationship challenges, such as dismissing the importance of the relationship or focusing on external factors as the source of problems, and have a negative outlook on relationships and may

struggle to find lasting satisfaction in their relationships.

In short, those who have secure attachment styles typically adopt positive coping mechanisms and have a good view of relationships, whereas people who have anxious attachment styles may be attached to others and become unreasonably dependent, which can result in strong feelings and impulsive actions. Those with avoidant attachment patterns, on the other hand, may view relations negatively and adopt avoidance as a way to cope. In the depicted scenes, Gaenor and Annisa's contrasting coping mechanisms become apparent, aligning with Folkman and Lazarus' framework of problem-focused and emotion-focused coping.

Gaenor's secure attachment style serves as an excellent example of a problem-focused coping strategy. When faced with obstacles like conflicts regarding religion and outside factors, Gaenor actively looks for ways to work things out with Solomon. She communicates openly, shares her worries, and works with Solomon to manage and lessen stress. To escape anti-Semitic violence in their country, Gaenor made the proactive decision to relocate to another nation, decide to keep the baby, and escape with Solomon. Her dependence on the reassurance aspects of her connection with Solomon as a source of emotional support emphasizes how her coping strategy is problem-solving focused. Gaenor's positive perspective on relationships and her capacity to maintain a strong emotional bond in the face of difficulties are obvious proof of her secure attachment style.

In contrast, Annisa's actions are indicative of an emotion-focused coping strategy. She turns off a TV show about her parents' scandal as soon as it comes on, expressing her desire to avoid being affected emotionally by her parents' failed marriage. Despite efforts to share the same religious beliefs in their relationship, they ultimately faced a breakup. When Cina says in another scenario he would be willing to convert to Islam for Annisa, it triggers a deep emotional response in her. However, the destructive impact of her parents' failed marriage, marred by religious differences, likely resurfaced

whenever religion became a topic in their romantic relationship. This event was traumatic for her.

The analysis of coping mechanisms used by Gaenor and Annisa in their relationships adds to the understanding of attachment theory suggested by Hazan and Shaver by demonstrating how avoidant and secure strategies interact with various approaches. Gaenor's problem-focused coping is conducive to establishing emotional bonds and supporting solutions, which are traits of a secure attachment style. Annisa's emotion-focused coping, on the other hand, seeks to maintain her emotional well-being and reflects the characteristics of an avoidant attachment style. The wide range of attachment types that people possess is highlighted by this approach, which offers an advanced perspective on how people deal with difficulties and how it affects relationship dynamics.

## CONCLUSION

A comparative analysis of *Solomon and Gaenor* and *Cin(T)a* offers a nuanced understanding of intricate interfaith romance across diverse cultures and contexts. While the former is presented against the backdrop of Welsh in 1911, where pervasive anti-Semitism creates barriers for Jewish and non-Jewish relationships, the latter is situated in a more recent context, Indonesia in 2000s, where interreligious marriage becomes subject to prejudice. Against such external pressures, the main characters, Gaenor and Annisa, similarly struggle to seek social support to ensure a sense of security and generally cope by trying to form emotional bonds with their partners.

Both films show that the attachment styles the two female characters develop with their partners may vary, due to not only cultural dynamics but also self trust. Gaenor displays dominant secure attachment styles, allowing her to maintain a strong emotional connection with her partner despite familial and societal pressures. She stresses on the importance of trust, positive relational outlooks, and emotional support as components of resistance when confronted with societal conflict. Meanwhile, Annisa

shows a dominant avoidant attachment style, making her more cautious and hesitant to establish relations with her partner. The variation of dominant attachment styles that Gaenor and Annisa develop is influenced by each character's personality traits including compassion and deep emotional connections with their partners as well as personal commitment to love by both parties. Gaenor apparently finds comfort with Solomon, who is also deeply in love with her, and both are similarly determined to maintain their relationship despite familial and societal pressures. On the other hand, Annisa looks hesitant with her relationship with Cina, and vice versa. As an actress, she is generally lonely despite her popularity, and unlike Gaenor, she finds it more difficult to build trust and strong bonds.

Besides, traumatic past experiences matter, though it may result differently. Gaenor's past relationship with her fiance ended as he died in an accident. However, instead of letting her past failure affect her current relationship, Gaenor insists on maintaining it. On the contrary, the idea of failed interfaith romance weighs heavily in Annisa's mind as her parents' interreligious marriage once ended in divorce, even after one of them converted to their spouse's religion. This experience shows her that such compromises do not always result in successful relationships. Her parents' divorce casts a shadow over her current relationship which also ends up complicated. These patterns of positive and negative attachment are in line with Hazan and Shaver's concept of attachment styles. Gaenor's and Annisa's coping strategies are also interconnected with their attachment styles, which is also in line with Lazarus and Folkman's concept of coping mechanism. The former's decision to maintain a relationship can be seen as her strategy to build a positive environment, while the latter's decision to abandon her romance can also be viewed as her strategy to regulate further stresses that she is unable to handle.

To sum up, after comparing the challenges of interfaith romances such as between Jewish and non-Jewish amidst anti-Semitic prejudice and between Muslim and

non-Muslim amidst growing Islamism as experienced by literary characters in Welsh film *Solomon & Gaenor* and Indonesian film *Cin(T)a*, this research suggests that the success of relationships seems to be more determined by internal factors rather than external ones, meaning positive attachment styles are potentially developed with a strong commitment of the persons in love despite external pressures. This study highlights the intricate interplay between personal dynamics and societal settings in forming interfaith partnerships by highlighting the significance of a comparative perspective. In short, psychological concepts such as attachment styles and coping mechanisms can enhance our understanding of multifaceted personalities of dynamic literary characters. It opens room for further research looking at the complexities of interfaith romance through different lenses.

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