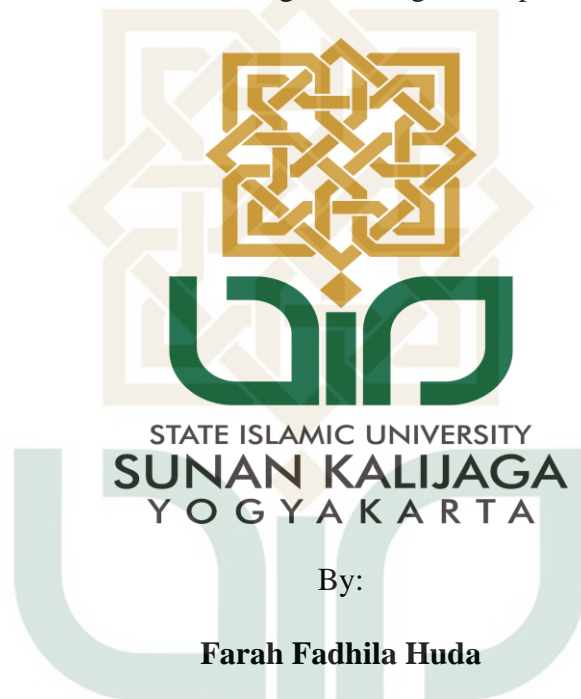


**ATTACHMENT STYLES AND COPING MECHANISMS  
IN *SOLOMON & GAENOR* AND *CIN(T)A*: A COMPARATIVE STUDY**

**A GRADUATING PAPER**

Submitted in Partial Fulfillment of the Requirements for Gaining  
the Bachelor's Degree in English Department



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**YOGYAKARTA**

**2024**

## MOTTO

*“So, surely with hardship comes ease. Surely with ‘that’ hardship comes ‘more’ ease.”*

-QS. Al-Insyirah: 5-6-

*“You either bite or get bitten.”*

-Carlos Sainz Sr. to Carlos Sainz Jr.-

*“Whenever you make a big effort and take risks, getting good results and points is very awarding.”*

-Dani Pedrosa-

*“Belajar istiqomah.”*

-My dearest father, Alm. Nurul Huda-

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## **DEDICATION**

I dedicate this graduating paper to:

The Almighty Allah Subhanahu Wa Ta'ala

Prophet Muhammad Sallahu'alaihi Wasallam

All my teachers and lecturers

My dearest parents and sister

All my family and friends

English Literature Departement of UIN Sunan Kalijaga

The readers and researchers.



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kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami mengucapkan terima kasih.

*Wassalamu'alaikum Wr. Wb*

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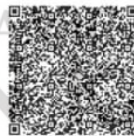
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## A FINAL PROJECT STATEMENT

I certify that this graduate paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinion or finding included in this research is quoted or cited in accordance with ethical standards.

Yogyakarta, 07/10/2024

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## ACKNOWLEDGMENT

*Assalamu 'alaikum warahmatullahi wabarakatuh*

First of all, the researcher is grateful to Allah SWT for all of his favors and assistance in enabling the researcher to finish this graduation paper. The researcher will also want to express her profound gratitude to the following individuals for their assistance and support in getting this graduation paper through to the end.

1. Prof. Noorhaidi, S.Ag., M.A., M.Phil., Ph.D. as Rector of UIN Sunan Kalijaga Yogyakarta.
2. Dr. Muhammad Wildan, M.A as the Dean of Faculty of Adab and Cultural Sciences UIN Sunan Kalijaga Yogyakarta.
3. Dr. Ulyati Retno Sari, S.S., M.Hum. as the Head of English Department UIN Sunan Kalijaga.
4. Aninda Aji Siwi, S.Pd., M.Pd. as my academic advisor.
5. Febriyanti Dwiratna Lestari, SS., MA., as my thesis advisor, who has provided me with guidance, advice, encouragement, and helpful reviews and motivations that helped me to complete my graduation paper.
6. All of the lecturers in English Department: Anisah Durrotul Fajri, SS., M.Hum., Dr. Arif Budiman, S.S., M.A, Bambang Hariyanto, S.S., MA., Ph.D., Dr. Danial Hidayatullah, SS., M.Hum, Dr. Dwi Margo Yuwono, M.Hum., Fuad Arif Fudiyartanto, S.Pd. M.Hum., M.Ed., Ph.D., Harsiwi Fajar Sari, SS., M.A., Dr. Ubaidillah, S.S., M.Hum., and Dr. Witriani, S.S. M.Hum. Thank you for your knowledge, advice, and motivation.
7. My beloved parents, Alm. Nurul Huda and Danar Nurcahyanti, who always



say my name in their prayers. Thank you so much for all the supports, both emotionally and financially. Thank you. I do not know whether I can repay all those efforts or not, but I will try my best.

8. My sister, Alifa Sheyla Huda, who visited and helped me a lot when we lived together in Jogja. Thank you for your accompany and supports.

9. My cats, Eng, Ong, Ing, and Desi.

10. All of my English Literature 2020 colleagues, particularly those in Class B.

I do cherish our moments together in the past four years. Also, Femmy, Zidna, Nadya, Eno, Naya, Nuha, Ninda, Ari, Umi, Audry, and others that I cannot mention one by one. Thank you very much and good luck to all of us in the future.

11. My Senior High School friends, Uhuqq Squad. Ananda, Salma, Uni, Karyn, and Chopin who have been loyal friends with me and accompanied me even though we are no longer in the same school. Hope you all will stay and keep company me till the end.

12. I also want to thank myself for deciding to not give up. Even though we faced obstacles that affect both our mentally and physically, enduring sleepless nights, shedding tears, and dealing with many unpredictable events. We finally did it. Whatever happens next, I am sure we can get through it too. Just like we just did. Hang in there and wish you all the best, future me.



The researcher realizes that this research is far from perfect due to the researcher's limited knowledge. Therefore, the researcher humbly asks all readers for their critics and suggestions to improve and develop this graduating paper.

*Wassalamu'alaikum warahmatullahi wabarakatuh*

Yogyakarta, July 2024



Farah Fadhila Huda

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# **ATTACHMENT STYLES AND COPING MECHANISMS IN *SOLOMON & GAENOR* AND *CIN(T)A*: A COMPARATIVE STUDY**

By: Farah Fadhila Huda

## **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*

# **ATTACHMENT STYLES AND COPING MECHANISMS IN *SOLOMON & GAENOR* AND *CIN(T)A*: A COMPARATIVE STUDY**

Oleh: Farah Fadhila Huda

## **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. Penulismenyimpulkan 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.

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



## CHAPTER 1

### INTRODUCTION

#### 1.1 Background of Study

*Solomon & Gaenor* (1999) and *Cin(T)a* (2009) revolve around the theme of inter-cultural romance and the challenges that come with it. *Solomon & Gaenor* portrays the forbidden romance between Solomon, a Jewish immigrant, and Gaenor, a non-Jewish resident, set in 1911. Solomon hides his Jewish identity while working as a door-to-door fabric salesman. When he meets Gaenor, he disguises himself as Sam Livingstone, an Englishman.

Despite falling in love, they keep their relationship a secret, fearing their family's disapproval. Solomon's family rejects him for being with a non-Jewish woman, and same goes for Gaenor's family. After Gaenor becomes pregnant, their relationship becomes even more complicated. She is expelled from her community and forced by her family to marry Solomon. But Gaenor decided to keep the baby by herself because she had a fight with his deception. One day, Gaenor found Solomon's house and his real identity got exposed. They have another fight, but in the end, Gaenor admits that she keeps thinking about Solomon and decided to accept him the way he is.

Their relationship faces another significant challenge due to ethnic and religious discrimination, especially anti-Semitism. Eventually, they plan to run away together, but Solomon is forced to return to help his family after their store is vandalized. Gaenor, who cannot reach Solomon and is rejected by his family, is sent by her family to give birth to her baby in her aunt's house. In other side,

Solomon keeps searching for Gaenor. He gets into a fight with Gaenor's brother to know Gaenor's whereabouts. They reunite at the end, but Solomon dies from his injuries and exhaustion before Gaenor gives birth to their child.

*Cin(T)a* tells the story of Annisa, a Muslim woman of Javanese ethnicity, and Cina, a Christian of Chinese ethnicity. Despite their initial animosity, they develop feelings for each other while working on a project. However, their love is hindered by deep-seated religious differences and personal trauma from Annisa. Annisa is an actress who take a break from entertainment due to her family scandal and is haunted by her parents' failed marriage. It is because her parents were in an interfaith relationship too like Annisa and Cina. However, after one of them convert to Islam, they decided to divorce in the end.

That makes Annisa still feel anxious with her relationship with Cina. This feeling arises when the conflict between inter-religious groups in Indonesia. The climax is when a church is bombed on Christmas Day by islamic radical group, making Cina's faith waver. Annisa, who feel uncomfortable as a Muslim, tried to cheer Cina up. She says that Cina has to believe in God. Cina, who is unstable in his faith, says that he doesn't care about God anymore. He states a willingness to convert to Islam as Annisa. This trigger Annisa's trauma about her parents' failed marriage and decided to leave Cina.

From these two films, we can see the diferrences from female characters from each films. Gaenor is portrayed as a strong and determined character. Despite facing societal rejection and personal struggles, she remains committed to her love for Solomon. Her resilience and willingness to accept Solomon's Jewish identity

highlight her character. On other hand, Annisa from *Cin(T)a*, is potrayed as a complex character due to her past experiences. Traumatized by her parents' failed interfaith marriage, she is cautious about love and relationships, especially in interfaith relationship. Her character reflects her vulnerability and desire for stability in her personal life.

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 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 show how complicated relationships can be when facing judgment from society but also help us understand how much outside pressure can affect whether a relationship succeeds or fails.

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, p. 745-774). The stress experienced by an individual can lead to detrimental effects on their physiological and psychological well-being. Naturally, individuals are motivated to counteract these adverse consequences, leading them to employ coping strategies.

These coping strategies are frequently influenced by a multitude of factors, including cultural backgrounds, past problem-solving experiences, environmental conditions, personality traits, self-concept, social influences, and other variables,

all of which significantly impact an individual's ability to effectively address their challenges (Folkman and Lazarus, 1984, p. 12). Additionally, John Bowlby (1988, p. 235) emphasized that early disruptions in attachment experiences can lead to attachment styles, which, in turn, may result in difficulties related to emotion regulation, impulse control, and decision-making. Attachment styles also play a vital role in shaping an individual's personality development and influencing their future social behavior. That is why this research is important because attachment styles and coping mechanisms help us understand how characters respond to challenges in their relationships and how past experiences shape their current behaviors.

This underlines the complex interplay between coping strategies, attachment patterns, and an individual's capacity to effectively navigate and manage challenging situations. The exploration of coping strategies and attachment styles in individuals is a recurring theme in various literary works, encompassing non-fiction genres such as biographies and extending into fiction, including novels, poetry, and films. These creative mediums offer a distinctive platform for delving into the influence of coping mechanisms and attachment styles on individuals, providing valuable insights into how people navigate and find meaning in the face of life's difficulties and adversities.

Gaenor's coping mechanisms and attachment style become evident in her relationship with Solomon. She grapples with a persistent feeling that Solomon is concealing something from her, and this emotional turmoil eventually leads her to reach a point of exhaustion and give up on the relationship. Despite her attempts to

distance herself from Solomon due to his behavior, she finds it hard to stop thinking about him. She also does not act friendly and open with other men unlike what she did to Solomon.

On the other hand, Annisa's attachment style and coping mechanisms are profoundly influenced by her parents' failed interfaith marriage, which ended in divorce. Witnessing her parents' efforts to convert to the same religions as their couple in an attempt to salvage their marriage, only to see it crumble, has left Annisa with a deep-seated reluctance to engage in interfaith relationships. She is apprehensive about repeating her parents' mistakes and enduring the same challenges they faced. This apprehension significantly shapes her decision-making, causing her to approach relationships, particularly those involving differences in religious beliefs, with caution. It underscores how attachment styles and coping mechanisms are molded by past experiences and have an impact on an individual's approach to relationships. This is significant because understanding these psychological aspects allows us to see the factors behind their decisions and behaviors.

Both films present a compelling exploration of how coping mechanisms and attachment styles are influenced by challenging experiences, demonstrating how these factors can significantly shape individuals' thoughts and actions. Through their narratives, the films provide a nuanced understanding of how coping mechanisms and attachment styles are affected by various life circumstances, highlighting the complex interplay between these psychological processes and

individuals' responses to adversity. Therefore, this study will focus on how coping mechanisms and attachment styles are influenced by challenging life events, emphasizing the impact of these factors on individuals' psychological well-being and decision-making processes.

Examining the dominant attachment styles of the characters and the factors that contribute to these styles can provide insight into how individuals form and maintain relationships under stress. Additionally, studying how these attachment styles affect their coping strategies helps us understand the actions taken to handle relationship problems. This study aims at how personal traits and societal settings in forming interfaith partnerships y highlighting the significance of a comparative perspective. In short, psychological concepts such as attachment styles and coping mechanisms can enhance our understanding of complex personalities of dynamic literary characters.

## **1.2 Research Question**

Based on the background of the study, this research has some questions to be answered, which are as follows:

1. What dominant attachment styles do the characters adopt, and what factors contribute to this?
2. How do these attachment styles influence their coping mechanism?

## **1.3 Objective and Significance of Study**

From the research questions above, the objectives of this study are to find the answers below:



1. Examine which dominant attachment styles do the characters adopt, and the factors contribute to this.
2. Examine how these attachment styles influence their coping mechanisms.

The significance of this study lies in its potential to expand and deepen our understanding of the field of literature. The researcher hoped that this research would serve as a valuable reference for future studies, particularly those exploring coping mechanism topics and attachment styles. Furthermore, it can offer insights and guidance for researchers working with the films *Solomon & Gaenor* (1999) and *Cin(T)a* (2009) as objects of study.

#### 1.4 Literature Review

Several studies have examined *Solomon & Gaenor* and *Cin(T)a* as research subjects. *Solomon & Gaenor* has particularly attracted attention from researchers across different topics. One study delves into the historical context and the portrayal of anti-Semitism within the film, as well as its representations of the past (Paul O’Leary, 2012). Another research explores how narratives of Wales and Basque identity are depicted in films, citing *Solomon & Gaenor* as one of the examples (Jones, n.d.).

*Cin(T)a* has also been the subject of research, with studies addressing various topics. One research focuses on the language utilized in the film's script, examining linguistic elements and their implications (Munanjar, 2016). Another analysis adopts a semiotic approach inspired by Charles Sanders Peirce's theories to explore the film's symbolic meanings and signs (Fajriah, 2011). Additionally,



there is research that investigates how the film *Cin(T)a* is visually presented on its poster, exploring elements such as design, imagery, and messaging (Susanti & Raharja, 2017).

Based on the statement above, it can be stated that the films *Solomon & Gaenor* and *Cin(T)a* have been used as objects of previous research. However, there has been no previous research that uses these two films to compare and see their attachment styles and coping mechanisms. This is why the researcher decided to compare these films to study these psychological aspects.

Attachment theory has often been applied in social or psychological research. For example, Simpson (1990, p. 971-980) examined the impact of secure, anxious, and avoidant attachment styles on romantic relationships in a longitudinal study involving 144 dating couples. 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. Six-month follow-up interviews revealed that, among those individuals who disbanded, avoidant men experienced significantly less post-dissolution emotional distress than other people.

Also, the past researcher has analyzed coping mechanisms and attachment styles. Baker (2008, p. 51) looked at how adults connect with others, deal with problems, develop their sense of self, and view the support they get from others. He asked 107 people to fill out four questionnaires about these topics. 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, which makes them unhappy with the support they get from others. In general, people with secure relationships tend to explore and understand themselves better, while those with less secure relationships struggle with problem-solving, identity, and social support.

However, attachment theory and coping mechanisms research has not yet been conducted in literary studies, by digging into the minds of the fictional characters in a film. The experience of and response to attachment styles and coping mechanisms are extremely important. According to attachment theory, early attachment experiences with caregivers influence a person's internal working models of relationships and their capacity to both seek out and offer assistance during times of distress (Bowlby, 1988, p. 235). As attachment types can affect how people process, cope with, and recover from stress or crucial situations, this has a particularly important impact on stress. Folkman and Lazarus (1984, p. 12) defined coping mechanisms as the cognitive and behavioral efforts individuals employ to manage the demands and challenges they encounter, aiming to diminish or tolerate the stress they experience. These mechanisms include various strategies, such as problem-solving, seeking social support, reframing the issue, or emotional regulation, among others. Folkman and Lazarus emphasized that coping mechanisms are dynamic and influenced by the individual's appraisal of the stressor and their resources for dealing with it. Through the female characters in *Solomon*

& Gaenor and Cin(T)a, this research will compare the coping mechanism and attachment styles.

## 1.5 Theoretical Framework

### 1.5.1 Attachment Styles

Social support is an instrumental coping mechanism, and this strategy is often associated with attachment (Adar et al., 2022, p. 693). According to Bowlby (1988, p. 235), 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 to 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.

Recent research has explored the potential link between a person's attachment history and their attachment style in adult romantic relationships (Collins & Read, 1990; Feeney & Noller, 1990; Hazan & Shaver, 1987; Kobak & Sceery, 1988; Main et al., 1985). To measure these attachment styles in adults, researchers have developed a self-report instrument based on Ainsworth et al.'s (1978, p. 26) descriptions of children's behavioral and emotional

characteristics. 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.

According to Hazan and Shaver (1987, p. 511), attachment styles represent individual differences in the organization of the attachment system. They categorized three primary attachment styles for adults, consistent with Ainsworth's classifications for young children: secure, avoidant, and anxious/ambivalent. Hazan and Shaver (1987, p. 513) developed three brief paragraphs describing these adult attachment styles and asked adults to select the paragraph that best describes how they feel, think, and behave in their romantic relationships.

### **1.5.2 Coping Mechanisms**

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, p. 745-774). Unlike defense mechanisms, this coping is done consciously and voluntarily (Venner, 1988, p. 40-43). 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 Folkman and Lazarus (1984, p. 12), these mechanisms include various strategies, such as seeking social support,

problem-solving, reframing the issue, or emotional regulation, among others.

### 1.5.3 Comparative Literature

This research compares two films and thus uses 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 (Damono, 2005, p. 7). 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.

### 1.5.4 Film Theory

The researcher applies film theory as the primary data in this research is film. This approach aims to clearly analyze film representation, drawing on Villarejo's assertion that two aspects form the basis of film analysis: cinematography and mise-en-scene. Cinematography, as defined by Villarejo (2007, p. 11), refers to techniques related to camera use, including distance, angle, and movement. Each technique provides a unique perspective on the

subject, contributing to a comprehensive analysis of the scene. Villarejo identifies seven framing techniques in cinematography:

- a. The extreme long shot (ELS), distinguished the human figure from the wide environment;
- b. The long shot (LS), is focused on the subject, but the background is still visible;
- c. The medium long shot (MLS), framed the human from knees up;
- d. The medium shot (MS), framed the subject from waist up;
- e. The medium close-up (MCU), framed the human from the chest up;
- f. The close-up (CU), framed the human, especially the face;
- g. The extreme close-up (ECU), framed the human's facial features.

Mise-en-scene, according to Villarejo (2007, p. 11), originally referred to theatrical staging but has evolved to encompass various visual elements within a film. These elements include settings, props, lighting, costumes, makeup, and figure behavior. In this study, the researcher focuses on specific aspects of both cinematography and mise-en-scene to analyze the film's depiction of settings, costumes, makeup, and character behavior. By integrating Villarejo's film theory and additional, this research aims to offer new insights into films about interfaith relationship issues, particularly focusing on the attachment styles and coping mechanisms of the characters.

## 1.6 Research Method

The research method is examined in this section. The methodology



includes of the type of research, the data sources, the data collection technique, and the data analysis technique.

### **1.6.1 Type of Research**

The research method applied in this research is the descriptive-comparative method. Making comparisons requires the use of descriptive methods that aim to describe an object or phenomenon, and comparative methods that involve comparing two objects or phenomena. In this case, the researcher will describe and compare *Solomon & Gaenor* from Wales-England with *Cin(T)a* from Indonesia. The descriptive approach in this research aims to compare the coping mechanisms and attachment styles of female characters in these two films.

This is qualitative research that uses text and visual data and uses specific data analysis methodologies and research techniques (Creswell, 2009, p. 203). Thus, this approach is suitable for the present research as it allows the researcher to analyze and characterize the issues more precisely. In this research, attachment theory is applied to analyze the impact of coping mechanisms on decision-making.

### **1.6.2 Data Sources**

The researcher used two movies as the key sources for information in this study: *Solomon & Gaenor* (1999), a Wales-English movie production directed by Sheryl Crown, and *Cin(T)a* (2009), an Indonesian movie production produced by Sammaria Simanjuntak. These movies provide an



extensive amount of data for our investigation. They offer an understanding of the personalities of Gaenor and Annisa, their circumstances, and their unique attachment methods. Additionally, the researcher adds new sources of data to the research that cover the activities, interactions, and dialogues of the characters. Our investigation of attachment patterns and coping mechanisms with decision-making within the storylines of these films is built on a foundation of sources from a variety of fields.

### **1.6.3 Data Collection Technique**

The researcher carefully reads the scholarly films *Solomon & Gaenor* (1999) and *Cin(T)a* (2009). The primary data units for this examination were the verbal elements of dialogues, character actions, and scenes, which underwent a careful analysis as part of this scrutiny. A thorough database that methodically gathered data on a scene-by-scene basis was carefully developed to support the analysis process. This information included evident attachment patterns that appeared in the actions and conversations of the characters in the movies.

### **1.6.4 Data Analysis Technique**

Following the data collection technique, these attachment patterns were further divided into three categories according to Hazan and Shaver's (1987, p. 512) research on attachment styles in romantic relationships: secure, anxious, and avoidant. The researcher next identified the dominant attachment style that was portrayed in each female character, and then carefully examined how this

attachment style affected their choices for romantic relationships with their respective partners. Based on this thorough examination, the researcher next summarized and presented the research findings in conclusion.

### **1.7 Paper Organization**

This research is structured into three chapters. The first chapter, the Introduction, encompasses several sub-chapters, including the background of the study, research questions, objectives, and the significance of the study. It also contains a literature review, a theoretical framework, a description of the research methods employed, and an overview of the paper's organization. In the second chapter, the discussion, the researcher delves into defining attachment styles, specifically secure, anxious, and avoidant that are represented in both female characters by their dialogues and actions. This chapter includes a comparison of the dominant attachment styles observed in both female characters within the films, followed by an examination of how these dominant attachment styles impact their decisions. Lastly, the third chapter concludes the research and provides suggestions for further study and exploration.

## CHAPTER 4

### CONCLUSION AND SUGGESTION

#### 4.1 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. The former is presented against the backdrop of Wales in 1911, where pervasive anti-Semitism creates barriers for Jewish and non-Jewish relationships, while 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, but it is result differently. Gaenor's past relationship with her fiancé ended as he was injured because of the mine 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 Wales 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 complex personalities of dynamic literary characters. It opens room for further research looking at the complexities of interfaith romance through different lenses.

#### 4.2 Suggestion

In this research, there emerges a clear indication of unexplored areas for future investigation. Moreover, the juxtaposition of *Solomon & Gaenor* and *Cin(T)a* as subjects for comparative analysis presents a multitude of avenues for exploration from many perspectives. For example, researchers might choose to shift their focus from studying attachment styles and coping mechanisms to other theories, like feminism. By using a feminist perspective, future researchers can discover similarities between the two narratives.

An area deserving scholarly attention is the portrayal of familial dynamics depicted in *Solomon & Gaenor* and *Cin(T)a*. Gaenor hails from a relatively

cohesive yet stringent family unit, where traditional norms dictate the importance of male accompaniment during her pregnancy. Conversely, Annisa's family is fractured due to her parents' divorce, resulting in her receiving limited familial support. Nevertheless, both of her parents concur on the urgency of Annisa's marriage, aligning with societal expectations regarding marital age norms in Indonesia. These disparate familial backgrounds undoubtedly influence the trajectories of Gaenor and Annisa's journeys.

Furthermore, the characterization of male figures in each film presents intriguing opportunities for comparative analysis. Both Solomon and Cina undergo periods of spiritual exploration in response to their challenges. Further exploration of these themes could illuminate the intersections between existentialism and religious beliefs within the narratives. In summing up, this research holds opportunities for more extensive areas, providing ways to explore many different topics and perspectives beside attachment theory.



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