Quantifying Love: Shakespeare's Comedies and Modern Adult Attachment Theory

Brian Becker

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"After years of expensive education, a car full of books and anticipation, I'm an expert on Shakespeare, that's a hell of a lot, but the world don't need scholars as much as I thought...."

Jamie Callum "Twentysomething"

Introduction

Much has been said on where the psychological roots of modern capitalism and cultural expansion originated, from ancient Greek art and early modern Calvinist tradition and liberal polity. The eminent figures of Freud, Marx, Weber and other prominent modern scholars place their specific involvement of consciousness in a prominent position in their studies which, over time, compositions have been made, for instance, between that of the Christian morality and libertarian individuation and liberties. However, I am constantly ignoring the breach of theory in a sense of fierce reduction by social psychologists, psychologists and scholars studying at a later stage, has been sufficiently covered by editors of a book.

Instead, I have chosen to incorporate prior and other associative theory in developing a method of reading the key issues considered. I am much more prepared in the very humanistic journey that revealed conversations of taking part in one hand. I sought to examine the text and assume looking within a very interesting and recently occurred field on a growing body of sociology and psychoanalysis. Rothbart and Burney, two notable who are known to me in a study. With a recognized ideal of this diverse recognizance from humanistic to modern regions of a liberated psychology to final social-cognitive perspectives from an understanding of life and experience, resources and appropriation concerning social behavior and personality. Rothbart and Burney...

[a] The scientific study of mind, brain, with age and time than psychology tied to the study outside the world at large.

[b] psychoanalysis attempts to make a school of thought within psychology which is understood as a new field of European development. "Any related contribution for the purpose of the investigated social that one's past experiences display in the environments of human behavior." Turner, 1931

psychology: 1. The scientific study of mental behavior, especially as it involves a particular environment. 2. The study of human mind and its functions affecting a given environment.

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Much has been written about the psychological and psychoanalytic implications of William

Shakespeare's tragedies, most notably *Othello*(1603-4) and *Hamlet*(1603). The works of

Sigmund Freud, Carl Jung and other prominent modern psychologists and psychoanalysts often

cite specific readings of Shakespeare's plays and poems in their studies. Quick and easy

comparisons have been made, for instance, between Freud's 'Oedipus complex' and characters

such as Hamlet and Othello. However, I am purposely ignoring this branch of theory as a result

of Freud's rejection by most postmodern psychologists and because I believe the subject matter

has been sufficiently covered by others.

Instead, I have chosen to incorporate modern adult attachment theory in developing a new

method of reading Shakespeare's comedies. I am much more interested in the way his works

portray the so-called 'conventions of falling in love' and how it matches the new and modern

findings within a very interesting and recently created field encompassing both psychology[1] and

psychoanalysis[2]. Rothbard and Shaver, two notable adult attachment theorists claim, "The

widespread appeal of attachment theory stems from its ability to combine aspects of ethological[3],

psychoanalytic and social-cognitive perspectives into an integrative and rich, yet empirically

testable, set of propositions concerning social behavior and personality" (Rothbard and Shaver,

[1] psychology: study of man's inner workings and how they can be applied to his function within the world at large
[2] psychoanalytic theory: "a major school of thought within psychology which is widely used in the field of life span development. This theory emphasizes the dynamics of the unconscious mind and one's past experiences as being major determinants of future behavior"(Turner, 337).
[3] ethology: 1. The scientific study of animal behavior, especially as it occurs in a natural environment. 2. The study of human ethos and its formation. (Dictionary.com)

31). Attachment research attempts to explain the origins and maintenance of human personality. In doing so, it can give us insight into ourselves and can help to explain our actions and interactions with others.

Adult attachment theory is based on the presumption that we are all, in a sense, the sum of our experiences. It is founded upon the notion that our past relationships with parents, friends, and lovers affect our current and future ability to form and maintain adult relationships. W. Thomas MacCary, a Shakespearean scholar, shares a very similar theory regarding the manifestation of the human condition in relationships and how Shakespeare illuminates this process. The wording MacCary utilizes to describe this view (which will be described at length in the first section) is very similar to that of attachment theorists. Drawing primarily on the works of both MacCary and Harold Bloom, I feel justified in making connections between Shakespeare and psychology (and more specifically Shakespeare's comedies and adult attachment research) where they have not been made before. Their work in sufficiently justifying Shakespeare's psychological and psychoanalytic significance is the basis from which my work began.

I undertook this project in order to better understand why people act the way they do within relationships. I somehow wanted quantitative evidence to help interpret very qualitative phenomena. Human relationships are each unique in many ways, but all follow similar patterns. Many people display common characteristics while engaging in relationships. This can be observed at any time by listening to someone give relationship advice to a friend. Each person, (whether or not it is always appreciated) seems to fulfill certain recognizable archetypes in relationships. For instance, a male may be briefly described as a jealous, or violent boyfriend and immediately we know how he will react to certain situations or how one should best interact with him. Similarly, a female may be described as one who 'plays hard to get'. Again, we are able to

call up our experiences with people like her and plan our interactions accordingly. All 'unwritten rules' in dating and indeed every daily, common interaction are governed by these various stereotypes and archetypes in society.

In reading Shakespeare, I noticed that many of the characters in his comedies are subject to the same unwritten, but easily recognizable notions of conventional interaction as those described by adult attachment theorists. The fact that we can recognize some of the same archetypes and situations in Shakespeare's works as in contemporary society pays homage to the playwright's ability to create characters. In some ways, Shakespeare created characters that have become as timeless as the plays themselves.

I contend that Shakespeare, albeit perhaps subconsciously, was an expert of the human condition. This is supported by Hermann Frankel (as quoted by MacCary), a writer on Greek intellectual life: "It is perfectly normal for this or that concept to have existed in a person's mind in a less definitive form, long before someone else couched it in a dry and set philosophical phraseology"(9). Shakespeare's created characters are what causes his vitality. His ability to display the human condition in each of these creations shows an innate understanding of psychology before psychology had a name. To this day, people can turn to one or more of his plays and see a piece of themselves in one or more of his characters. They explore his works to find out more about themselves and those around them. Thus, his works become psychoanalytic as people begin to see psychological disorders in his characters (or even certain pitfalls that they wish to avoid) and begin to self-medicate their own relationship problems. Shakespeare had to have been able to understand the interworkings of human nature and the way in which individuals develop unique personalities in order to create such lasting and meaningful characters.

Further, I assert that Shakespeare was a precursor to the flurry of psychological and psychoanalytic writing undertaken in the nineteenth and twentieth centuries. Shakespeare's vitality and ability to represent the human condition makes him at the very least an amateur psychologist. Though his research does not apply to my focus, Freud's citation of Shakespeare's characters in his groundbreaking works which became the foundation for modern psychoanalysis supports the playwright's place as a precursor to psychoanalytic thought. Freud claims to recognize some of the same neuroses and other disorders which did not even have names until the nineteenth century in some of Shakespeare's characters. For him, the characters in the plays have a significant psychological depth which far surpasses being instruments constructed for mere entertainment. Shakespeare's own ability to provide resolution at the end of his comedies suggests an innate understanding of psychological problems and the way in which they may be solved.

By looking at Shakespeare's comedies within the framework of modern adult attachment theory, I hope to validate the practice of both psychological and psychoanalytic readings of his works; to provide a new way of doing so; to prove his vitality through his characters, and to solidify his place in the formation of modern psychological and psychoanalytic thought. To do so, I will first further justify my project by putting it in context with what has already been said about the merits and demerits of undertaking such a project. Next, I will give a brief summary of the field of adult attachment research and explain its inner workings. Then, I will apply these concepts to Shakespeare's *A Midsummer Night's Dream* and *Much Ado About Nothing*. Finally, I will give the implications of my applications. I will conclude with suggestions regarding how my work can be further applied and extended, most specifically how modern production designs can

better portray the inner-workings of characters by classifying them in terms consistent with adult

attachment research.

Justification

Some scholars reject the practice of looking at Shakespeare as a psychologist or psychoanalyst. Alan Bloom cites Shakespeare's "utter lack of didacticism" as discounting those who attempt to elevate the playwright above being a mere "mirror" of human emotion and experience(A. Bloom, 1). He claims to interpret Shakespeare's intentions as not having a higher purpose than to outline man's problems without attempting to solve them. He contends, "It is not accurate to describe him as a genius or a creator"(1). To him, Shakespeare sought only to record, not create an outline for the human psyche.

Further, Alan Bloom claims that "Shakespeare's depiction of love does not require an elaborate psychology to explain the miracle of deep involvement, because he does not need to derive community from the premise of radical isolation and selfishness"(2). Shakespeare did not have to shape his characters around complex modern psychological and philosophical frameworks. He simply recognized and recorded the intense interactions he viewed between men and women and nothing more. He is granted this freedom as a result of the basic fact that such frameworks (as were outlined by Freud and others in the nineteenth and twentieth centuries) did not exist in his time period. The power achieved by Shakespeare is his ability, as a playwright, to continue to appeal to all people; not because he solves man's problems through his work. This being said, however, Bloom supports the continued study and teaching of Shakespeare. His concern lies with those who, through the use of overanalyzation are "critical termites...massed and eating away at the foundations, trying to topple him"(2).

One problem with Alan Bloom's assessment of Shakespeare being only a "mirror" of the human condition is that Shakespeare does appear to be didactic at times in his plays. Aside from the obvious punishment of characters in the tragedies, Shakespeare interjects a great deal of smaller instructions in his comedies. For instance, the obsessive doting of Helena on Demetrius in *Midsummer* and the way in which she continues to drive away Demetrius can show how not to act in a similar situation. Claudio's repeated jealousy and anger regarding infidelity without asking Hero the truth, and his consequent costly defamation of his fiancee in *Much Ado* teaches a lesson in the necessary communication standards for lovers in a secure relationship. Shakespeare is, in fact, a genius and a creator as he was able to create characters so brilliant and true that we can and do still look to them for insight today.

With response to Bloom's criticism that Shakespeare was free of psychological obligations, he ignores the possibility that Shakespeare helped to create those frameworks. Many have proven that the work of Shakespeare holds up when analyzed within modern psychological models. Even though the playwright was in some ways unencumbered by having to portray characters who fit within modern psychological frameworks, he did so subconsciously. As will be shown, some of the attraction of his characters lies in the fact that they illustrate the essence of psychological inquiry as described in essays and journals of adult attachment research.

Much like Alan Bloom's concern regarding "critical termites", Russ McDonald rejects the over reading of Shakespeare and claims that it is damaging to the beauty and importance of the texts. He quotes Geoffrey Hartman from the mid-sixties: "The dominion of Exegesis is great: she is our whore of Babylon, sitting robed in Academic black on the great dragon of Criticism and dispensing a repetitive and soporific balm from her pedantic cup"(McDonald, 1). He worries that in the interest of gaining a new angle (or replicating someone else's "new" angle as the case often

may be) literary critics have ventured too far from the original texts. He argues, "the empire of Context is now as vast as the dominion of Exegesis ever was"(3). Recent criticism has become concerned with historical documents and contextual evidence, and McDonald feels the works of Shakespeare are being diminished in favor of over analysis once again.

Interestingly, however, McDonald claims that the writers he edited and included in his collection of essays have moved beyond such formalist quibbling as the type which inspired Hartman's quote. In reality, his writers have to waste pages explaining their personal perspective on Shakespeare, and then subjectively ramble instead of grounding their explanations with universal conclusions. Without trying to illuminate the texts of Shakespeare and attempting to better understand the playwright's intentions and influence, MacDonald and his included authors are no more scholarly than intellectually blind teenagers who pick up Shakespeare for the first time. The depth of meaning in the works of Shakespeare is the foundation of the academic vitality of the author and his works. Attempting to study Shakespeare without seeking any of the grander truths his works can offer constricts both the reader and the works themselves and keeps them in a state far short of their potential.

Unlike McDonald and Alan Bloom, Mary Thomas Crane does not oppose psychological and psychoanalytic readings of Shakespeare's works. Rather, she rejects the theories that have preceded hers. She focuses her work on cognition and rejects previous psychological or psychoanalytical readings by virtue of the fact that they ignore Shakespeare as a living human being (along with the biological processes that took place within his body). She claims that understanding Shakespeare's brain is equally important to understanding his portrayal of the human condition as his brain's creations. She says, "just as surely as discourse shapes bodily experience and social interactions shape the material structures of the brain, the embodied brain

shapes discourse"(7). His brain, being constantly affected and shaped by his world around him, created the ideas in his mind which were then put into his works.

Further, Crane attempts to form a new definition of authorship through the use of cognition. She chooses Shakespeare to help achieve this because of his "status in popular culture...as perhaps *the* archetypal author"(3). Using cognitive theory, Crane proposes that Shakespeare's brain is merely one place of origin for his works, but that "this does not imply complete conscious control over them"(19). She looks to cognitive theory to "provide some help in getting around the current critical impasse between those who assume an author with conscious control over the text he produces and those who assume that cultural construction leaves little or no room for authorial agency"(16). She recognizes the fact that modern cognitive theorists may possibly project a "fragmented" view of the author, but contends that "they also open a space for a more informed speculation about the role of the author within culture and the role of culture within the author's brain"(16). Her author, in this case illustrated by Shakespeare, can be seen as "an agent, conceiving of that agency as partly conscious and partly unconscious, with an unconscious component that reflects cognitive as well as affective categories"(19).

Few people would disagree with Crane's point that Shakespeare's brain, and consequently his works, were influenced by the world around him. The same is true of everyone who has ever lived. The genius of Shakespeare lies in his ability to extract and replicate human nature from his experiences. Her rejection of previous psychological and psychoanalytical readings of the plays actually supports the pursuit of applying adult attachment theory to Shakespeare. According to adult attachment theory, all people are the sum of their experiences and the product of their past relationships. Therefore, an adult attachment theorist would say, the works of Shakespeare (and

his perception of the human consciousness) would naturally be greatly affected by his environment.

With reference to her second point, Crane's new definition of authorship leaves significant space to interpret Shakespeare as a psychological writer. She recognizes Shakespeare's place in modern society but fails to properly explore why this is the case. It is because his works possess insight into human nature and his ability to maintain relevance as psychologists attempt to quantify the human condition. His fictional characters are still able to give people today substantial guidance in love and human interaction. Applying adult attachment theory to Shakespeare in not consistent with the traditional (typically Freudian) readings that Crane rejects and is actually supported by her rejection.

In contrast to Alan Bloom, McDonald, and Crane, there are many scholars who argue for the validity of psychological and psychoanalytic readings of Shakespeare's works. W. Thomas MacCary, through a description which he calls "the phenomenology[4] of desire", argues that Shakespeare can be used as a base for psychological reasoning. MacCary applies phenomonology to Shakespeare, arguing that one may

> read Shakespearean comedy as a corpus of serious drama in which issues of extreme importance to human happiness are raised and are often resolved, wherein the action itself, though full of coincidence, reveals basic patterns in human experience, and where the conventions, like disguise, feigned death, and resurrection, suggest the fulfillment of the deepest human desires.(MacCary, 1)

To him, the characters in Shakespeare's comedies are serious critics on love and what to expect from it. In them, he sees a real representation of a sense of identity, namely "the relation between the erotic and the ontogenetic[5]"(1). By relating the process of emotional and erotic development

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[4] phenomenology: A philosophy or method of inquiry based on the premise that reality consists of objects and events as they are perceived or understood in human consciousness and not of anything independent of human consciousness (Dictionary.com).
[5] ontogeney: The origin and development of an individual organism from embryo to

to the physical development of human beings, MacCary describes the exact foundation for adult

attachment theory (which will be described at length later). MacCary explores the effect of this

relationship on the characters' sense of identity in their fictional surrounding world. He feels that

his writings about this perceived connection in the ten comedies he discusses are so important that

they are "comparable in profundity, complexity, and completeness to the dialogues of Plato and

the metaphysical essays of Freud"(1).

Following his interest in the ontogenetic, MacCary cites a progression in Shakespeare's

male characters from homoerotic narcissism to gradual true love of "young women in all their

specific, unique and complex virtues"(5). They must first learn to love themselves and a

"mirroring" of themselves in their mother who they rely on for food and warmth. Then, they can

love their male friends who also closely resemble them. Finally, they can learn to love another of

the opposite sex and all of her differences. This is easily applied to attachment theory and

represents a recognizable, quantitative standard pattern of adolescent sexuality. However, it must

be noted that this model proposed by MacCary assumes a hierarchy of sexual norms that is

contestable.

In response to those who argue that the works of Shakespeare had no higher purpose

other than reflecting the human condition and creating successful entertainment, MacCary rejects

this notion and even aligns the playwright with the first sophists in fifth century Greece; to Dante,

Boccacio, and Petrarch in fourteenth century Italy; and "to those men[6] of our own time who have

the courage to demand more than their immediate tradition bequeaths them"(9). MacCary's

inclusion of Shakespeare and the early Italian Renaissance writers as being a part of this elite

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adult.(Dictionary.com)

[6] or presumably women

group of thinkers is explained as follows: "the period produced few systematic philosophers, so we must look to general literature for the evolution of ideas"(9). He reconciles the possibility that these figures may have made their impact subconsciously, and so further refutes those who deny Shakespeare's validity in psychological discussion by quoting Hermann Frankel as was shown in the introduction.

Harold Bloom (no relation to Alan) is perhaps the most widely read among recent Shakespearean writers and his elevation of Shakespeare's work as being essential to the development of western thought is most relevant to the pursuit of applying adult attachment research to the comedies. He echoes some of MacCary's lofty praise for Shakespeare's place in literary history in his *New York Times* Bestseller, *Shakespeare: The Invention of the Human*(1998). He contends that Shakespeare has created the modern human consciousness. He calls the work of Shakespeare "secular scripture, or more simply the fixed center of the Western canon"(H. Bloom, 3). This directly contradicts Alan Bloom's notion that the works lacked didactic significance. He cites Shakespeare's universalism and multicultural appeal as reasoning for his classification. Like MacCary, Harold Bloom constructs a list of peers for Shakespeare, including Homer, the Yahwist, Dante, Chaucer, Cervantes, Tolstoy, and perhaps Dickens"(3). Each writer on this list is said to "remind us that the representation of human character and personality remains always the supreme literary value"(3-4). Through the interactions of Shakespeare's characters, we are able to find out more about ourselves.

Though I disagree with Bloom's elevation of Shakespeare to godlike status, his steadfast notion of Shakespeare's vitality being largely due to his universality makes applying his work to adult attachment an obvious pursuit. I will utilize working models within adult attachment when analyzing the characters in Shakespeare's comedies. According to two leading adult attachment

theorists, "These internal working models are thought to be consistent across time and across relationships, and for theorists, they are direct outgrowths of initial attachment experiences"(Bermer and Sperling, 11). This description of an important aspect of adult attachment theory closely relates to how Harold Bloom describes Shakespeare's universality and role in forming the human condition.

By thoroughly rejecting the notion that the works of Shakespeare are without psychological significance, I am confident that a pursuit such as mine illuminates and enriches the text and helps us gain a greater understanding of Shakespeare himself, his works, human nature, and indeed ourselves. Harold Bloom's notion of universality being the playwright's primary cause for his continued popularity connects strongly with notions within adult attachment theory which make similar claims about being universal. Therefore, I feel that I have justified my connection of the comedies of William Shakespeare to the specific psychological and psychoanalytic field of adult attachment theory.

Attachment Theory

Definition of Adult Attachment[7]

A working definition of "adult attachment" is as follows: "Adult attachment is the stable tendency of an individual to make substantial efforts to seek and maintain proximity to and contact with one or a few individuals who provide the subjective potential for physical and/or psychological safety and security"(Bermer and Sperling, 8). This "stable tendency" is believed by psychologists to be regulated by internal working models of attachment. These models are defined as "cognitive-affective-motivational schemata built from the individual's experience in his or her interpersonal world"(Bermer and Sperling, 8).

This definition requires significant clarification. First, attachment refers to a "behavioral system" which may or may not be present in a particular person's life or relationship at any given time. It must be noted that the word "potential" is used. There is no guarantee that the individual in question will find the security and comfort that he/she seeks in others. In fact, some forms of attachment can cause the persons involved to experience anger, frustration, and anxiety. These cases can still fall within the given definition. The persons involved in this particular type of attachment relationship must believe, above all else, that their attachment figure (i.e. the person with whom they are engaging in the relationship) or figures have the potential for providing the security and comfort they desire. There is nothing said about the fulfillment of this potential.

Second, attachment is often observed and measured when issues of either distance or

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[7] The initial study of any type of attachment theory was conducted by John Bowlby's (1960) work at London's Tavistock Clinic and recorded in his *Attachment and Loss* (1969). The importance of Bowlby's original work is illustrated by Alan Sroufe in a 1986 review of the preceding three decades of research in child development: "[it] may well be judged by historians to be the most significant psychological work to appear during this period"(841).

accessibility between attachment figures arise. Some characteristics exhibited in such situations include "overt behaviors, emotional reactions, and cognitive activity"(8). In other words, displays of emotion or evidence of brain activity can be observed in the attachment figures at these times. This phenomenon is a regular occurrence, but not a defining aspect of attachment relationships.

Finally, an "internal working model," such as those described at the end of the definition, is a representation in the mind; and includes "aspects of the self, the attachment figure, situational variance for attachment interactions, and the affects that connect the two figures"(8). More clearly, each of these internal models are contingent upon each attachment figure's past attachments as well as the current relationship between the individual and the self at the time the behavioral system is activated.

Once the process of adult attachment is initiated, the working model provides a set of rules of interaction for the attachment figures to follow. These rules govern the actions, feelings, and thoughts of the attachment figures and allow them to anticipate and plan, although sometimes incorrectly, what the other person will do given a preceding set of actions. As a result, there are frequent possible misunderstandings between the attachment figures. These models may elicit reactions and behaviors that are not accurate in terms of the current situation. In short, working models within adult attachment provide a map or script for individuals seeking to become closer to particular others. However, personal circumstance, past attachments, and misunderstanding a partner's intentions, past attachments or personal status can cause the attachment process to deviate from the course set by the model. Miscommunication and incommensurate levels of emotional investment in a relationship can cause the formation of an insecure attachment style.

As has been described, all modern attachment theory stems from John Bowlby's initial work with child-parent relationships. In his groundbreaking book *Attachment and Loss, Vol. 1* (1969), he outlines the stages in which infants become attached to their parents[8]. Current adult attachment theorists continue to formulate their ideas within the basic framework provided by Bowlby's work with children. Debra Zeifman and Cindy Hazan, two psychologists at Cornell, published their study, "A Process Model of Adult Attachment Formation" in the *Handbook for Human Relationships* in 1997[9]. They outline the three stages through which most adult human relationships progress from flirtation to true, usually marital love. To explain this, they set up a fictional scene in a restaurant:

> One couple (A) is standing at the bar talking. Each person seems intensely interested and enthusiastic about everything the other has to say. Their animated conversation is interrupted by frequent laughter and seemingly awkward silences. The man reaches for his drink and "accidentally" brushes his arm against the woman's; their eyes meet briefly, they smile at each other and then the woman looks at her drink and begins stirring it. Across the room, another couple (B) is seated at a corner table. They seem oblivious to the banter and bustle of activity around them. Their eyes are locked in mutual gaze, and their hands mingle playfully atop the table. They are speaking in hushed tones and appear totally absorbed in each another. They seem not to notice or care that the soup the waiter had placed in front of them is getting cold. Nearby, a third couple (C) sits across from each other studying their menus. After ordering, they speak in normal tones about the day's events. When their food arrives, they begin eating immediately and heartily. They seem very much at ease with one another. (Zeifman and Hazan, 179)

Using this hypothetical scene, Zeifman and Hazan set up their three stages of adult attachment.

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[8] see Appendix 1
[9] It was also published in *The Social Psychology of Personal Relationships*, 2000.

Couple "A" represents the primary stage in attachment. The pair is obviously engaging in flirtation and may have just met. They subconsciously test one another and try to determine if there is a connection. They remain guarded and try to portray themselves in the most attractive light possible. There is no overstatement of feelings, and therefore, no possibility of getting deeply hurt. Further, "Any presumption of intimacy is unwarranted at this stage and would likely be met with distancing by the receiving party. For example, premature self-disclosure of highly personal information places a developing relationship in jeopardy"(187). Each person has invested very little in the relationship and does not expect a great deal in return. It is not exclusive, and merely signals a motivation for "*proximity seeking*" (187).

Couple "B" appears to be in love and probably has dated for a few months. They have let their guard down and allowed their partner to begin to get to know who they really are. There has been time, effort, and emotion invested by each person. They care more about one another than about what is going on around them. They have established the fact that there is a definite connection between them and have expressed as such. Their hushed tones and mannerisms show a complete adoration of one another.

Couples who have seemingly fallen in love experience neurological effects as well. Hazan and Shaver note how it is hypothesized by neurologists that the unbounded energy and constant idealization of lovers may be explained by the release of the neurochemical phenylethylamine (PEA), which is similar in its effects to amphetamines (188). These types of drugs, "[i]n addition to stimulating increased arousal,... are known to act as mild hallucinogens, perhaps helping to account for the idealization known to accompany infatuation" (188). As a result of this natural chemical imbalance, the lovers can display seemingly irrational behavior. They are willing to

make intense sacrifices for one another. At the type "B" phase in the growth of a relationship, the well-being of the partner becomes the most important thing in the world.

In addition, at this stage the pair begins to seek comfort in one another. They desire to remain in close physical contact with one another. Oxytocin, a substance released in suckling-nursing interactions in infants is also released in sexual climax and has been implicated in the cuddling that often follows sexual intercourse (188). Surely, Freud would have loved to have been aware of this. The couple also begins to seek emotional comfort from one another. They each begin to share their greatest fears, insecurities, painful experiences, family secrets, *et cetera*. "Exchange of this type of information constitutes a test of commitment, as well as a bid for acceptance and care" (188-9).

Couple "C" is "an established pair" and their level of comfort suggests they have been together for an extended period of time. There is no longer a need to fawn over one another at the dinner table. The love has been fully expressed and returned. There is no longer a question in either person's mind regarding devotion or affection. They each recognize that there are many other things going on around them and deal with each issue accordingly. The happiness and well-being of their partner is certainly a top priority, but not the exclusive focus. They would still do anything for their partner, but much less irrational demands are made. Hazan and Shaver say, "Idealization, which is so common among new couples, is eventually replaced by a more realistic view of partners' imperfections and limitations" (190). They are intensely comfortable around one another and are genuinely happy to be able to spend time away from the business of their lives to be with one another. In some sense, they can finally relax with one another and appreciate their relationship for what it is.

The relaxation which usually accompanies type "C" relationships can also be explained neurologically. The rush afforded by the release of PEA in the type "B" stage gives way to "the contentment and subjective sense of well-being associated with endogenous opiods" (190). These opiods, though having a calming effect, are powerful conditioning agents. Once released, they are very difficult to extinguish. People become chemically dependent on them and this helps to account for the parallels between a broken heart and an addict being weaned off of drugs.

A possible precursor to Zeifman and Hazan's model of intimacy may have been Reis and Shaver's (1988) study of the process of intimacy in adults. They describe intimacy as "a collaboration in which both partners reveal themselves, and seek and express validation of each other's attributes and world views." Though they attempt to claim that internal working models were too vague in 1988, Reis and Shaver clearly display some carry-over from the latter's now-famous publication a year earlier. They do not try to attribute the process to infant-caregiver attachment, but give essentially a flow chart as "A Model of the Intimacy Process"[10]. First, person "A" begins the process with a "disclosure or expression of self-relevant feelings and information." This must pass through the other person's "interpretive filter" which embodies all of person "B"'s motives, needs, goals, and fears. Next, person "B" must display a response; which, in turn must pass through the "A" filter. Finally, "A" must evaluate whether or not he/she likes the "B" reaction to what they revealed. "A"'s motives, needs, goals, and fears are present upon revelation and while filtering the "B" response. When "A" is evaluating the "B" response, they ask themselves three questions: Do I feel understood? Validated? And cared for? If the answer is yes then the individuals become closer, switch positions and the process repeats itself.

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[10]see Appendix 2

The connection of this theory to attachment processes lies chiefly in the questions asked at the end of the "intimacy process". Ries and Shaver might as well have included the word "secure" in the title of their model. In addition, by coming closer, the individuals are doing nothing more than "making a substantial effort to maintain proximity" to someone who demonstrates "the potential for security". If Reis and Shaver were to substitute the words "adult attachment" for "intimacy" in the title of the section, the result would be something very similar to the work of Zeifman and Hazan (1997) nearly ten years later. This process of intimacy could be viewed as a necessary step towards full attachment. Most likely, it would be observed in the type "B" stage of Zeifman and Hazan's model.

Working models of attachment are broken down into different types of attachment styles. These distinctions are basically relationship character types. They can be used to differentiate between conflicting partners in an attachment relationship. Once a person's attachment style is discovered, it becomes increasingly easier to predict and understand his/her actions within an attachment process. In some cases, a person's attachment style can explain why an attempt at attachment has been unsuccessful for him/her. Also, attachment styles can be viewed as a factor in determining the quality of an attachment. Secure attachments are considered to be the most pure and of the highest quality. Those attachments with hostile or preventative styles can be the most shallow and are considered to be of the least quality.

Researchers disagree as to how many "secure" and "insecure" styles exist. Secure attachment styles follow internal working models for healthy, happy attachment formation. Insecure attachment styles take place when there is one or more abnormalities regarding a person's ability to form attachments. Some researchers believe that there is only one true secure style and numerous insecure styles. Others believe that there can be more than one kind of secure attachment.

Mary Ainsworth introduced the theory of attachment styles with her tripartite model of "secure," "aviodant," and "anxious/ambivalent". This model became the basis from which every other adult attachment psychologist began their work with different attachment styles. It was adopted by Hazan and Shaver in several studies of heterosexual love as an attachment process (1987, 1988).

Hazan and Shaver identify the three possible attachment alternatives in their single-item measure as being "Avoidant", "Anxious/Ambivalent", and "Secure".[11] Using these categories of attachment styles, Hazan and Shaver (1987) paid homage to the work of Mary Ainsworth. In doing so, they also found a striking similarity between their own research and her findings. They acquired percentages in order to create a frequency distribution for the three adult groups (56% secure, 25% avoidant, and 19% anxious/ambivalent). Amazingly, these results were almost equal to the frequency distribution obtained in research of infant-parent attachment (Ainsworth et al, 1978). Based on this connection, they theorized that both infant-caregiver and adult attachment processes must adhere to the same underlying format. This assumption is the foundation of all adult attachment research.

Zeifman and Hazan (1997) removed the personalization from Hazan and Shaver's questionnaire and gave more concrete definitions for each of the three attachment styles. People who deviate from the previously described "*secure*" attachment model exhibit "a lack of confidence in partners… [which] results in avoidance rather than intensified approach"(193). "Avoidant adults reported enjoying purely sexual contact (e.g., oral and anal sex) but found more emotionally intimate contact (e.g., kissing, cuddling, nuzzling) to be aversive"(194). Similarly, "Ambivalents reported the opposite pattern of preferences [when compared to avoidants], and viewed sexual activity primarily as a means for gratifying intimacy and comfort needs"(194).

Sperling further modified these previous models and gave them the headings "dependent," "avoidant," "resistant/ambivalent," and "hostile"(1988, Sperling and Berman, 1991). According to them, attachment styles reflect the actual context within which an attachment figure is operating, not necessarily the potential for security that takes place in an internal working model.

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[11]see Appendix 1

Therefore, each of Sperling's styles contains a degree of actual security, not potential security in a relationship. The resulting model is one of the few that endorses the possibility of more than one possible secure style.

Bartholomew and Horowitz (1991) also endorse a four-style model, emphasizing the importance of an attachment figure's representation of the self and other in determining the individual's actions and experiences within a particular relationship. The difference is, they go back to having a single secure style, independent of the others. To first introduce their new style model, they presented a logical appeal. They set up a dichotomy between positive feelings and negative feelings about oneself and others. Hazan and Shaver's model only allows for people who have a positive view of themselves and others (+/+), a negative view of themselves and a positive view of others, and a positive view of themselves with a negative view of others (+/-). Bartholomew and Horowitz argued for the logical inclusion of a negative, negative (-/-) case.[12]

As a result, having only three categories of attachment styles was insufficient for their purposes. The categories that they identified are "secure(+/+)," "preoccupied(-/+)," "dismissing" (which is similar to "avoidant" and is +/-) and "fearful(-/-)". The latter style displays a negative view of the self by the attachment agent and denies the possibility that anyone can make him/her feel secure. They are marked by a significant fear of any closeness whatsoever. Bartholomew and Horowitz also noted, and thus further supported their case for the need to have a fourth category, that some subjects that they termed "fearful" could display characteristics which would place them in both Hazan and Shaver's anxious/ambivalent and avoidant categories at the same time.

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[12]see Appendix 3

Despite the dissension amongst researchers about how many secure and insecure attachment styles exist, each of the descriptions are generally the same. Surprisingly, the original tripartite model is still the most widely used. Hazan (1997) continues to employ it in her more recent work with Debra Zeifmanr. Feeney and Noeller (1996) utilize it in their work as well. Even Sperling and Berman (1994) back off of their claim to a fourth category, "because there is still little evidence considering the fourth category"(35). Ainsworth's original theory is still the basic standard with which attachment styles are described and Hazan and Shaver's adaptation of it to apply to adult attachment is still the most widely used. Because of this, it fits the purposes of this project best and will be the predominant model used to analyze Shakespeare's lovers.

The role of Adult Attachment Processes in Couple Violence

Adult Attachment theorists have recently begun conducting studies examining the connection between adult attachment and couple violence. Essentially, this theory suggests that dysfunctional communication patterns, when linked to insecure attachment, can create situations within relationships where couple violence is more likely to occur. Each incidence of violence is inherently a decision and fault of the aggressive partner. However, patterns can be seen and sometimes used to predict such cases.

For instance, "discomfort with closeness" and "anxiety over abandonment" can be used to measure attachment and the likelihood for violence within relationships(Feeney, Noller, & Hanrahan, 1994). High discomfort with closeness involves "a belief that attachment figures are untrustworthy and cannot be relied upon to provide assistance in times of need"(Roberts and Noller, 320). This strongly correlates with the previously described dismissive-avoidant and fearful-avoidant categories as prescribed by Bartholomew and Horowitz. In contrast, high anxiety over abandonment is described as a belief that "one is unlovable and unworthy of help from attachment figures when in need"(320). These types of feelings demonstrate more preoccupied and fearful-avoidant attachment styles.

Another factor that may influence the likelihood of violence is the stage at which the attachment process resides at the time of conflict. It is believed that the "first occurrence of violence tends to coincide with periods of transition from one level of intimacy to another"(320). Similarly, within dating relationships, violence is shown to most likely occur for the first time following the couple becoming seriously involved"(Henton et al., 1983). In support of these

factors, Rounsaville (1978) found that 40% of all first occurrences of couple violence occurred immediately following marriage or pregnancy. Such stressful times and the collective inexperience between the partners can easily lead to conflict and the possibility of violent behavior. The couple does not possess the firsthand knowledge necessary in such conflict resolution as their attachment is treading on unproven ground.

Communication, disclosure, and the way in which partners express their emotions are central aspects of attachment processes and can heavily influence the possibility of conflict and violence. Retzinger (1991) proposed a model of marital conflict in which shame, if unacknowledged by the partner, can also lead to the buildup of rage and subsequent violence. The threatening of attachment bonds (in her cases marital bonds) can cause an escalation of negative emotions and embarrassment which can eventually spill over. Within a loving relationship, communication and acknowledgment of emotions felt by one another is essential in conflict and eventual avoidance of violence between couples.

With reference to communication problems, discomfort with closeness "is primarily associated with a lack of emotional involvement in relationships and a strong tendency to deny negative effect " (R & N, 323). In addition to the characteristics described already, "The behavior of individuals who are uncomfortable with closeness is directed toward avoiding intimate contact and the negative effect associated with rejection"(323). Such avoidance with the intention of not emotionally investing in the relationship as a way of protecting oneself is both common and easily recognized in everyday life. The individuals interviewed who were classified as having discomfort with closeness reported more relief following the breakup of a relationship (Feeney and Noller, 1992). Each of these factors result in their relationships displaying poorer communication, less

closeness, less disclosure, and less acknowledgment of their partner's disclosures (Feeney, Noller, & Callan, 1994; Kobak and Hazan, 1991).

In contrast, when also viewed within the context of dysfunctional communication within a relationship, "the behavior of individuals who are anxious over abandonment is directed toward maintaining close proximity to their attachment figure, and any negative effect which may be a threat to that proximity is dealt with in an obsessive manner" (R & N, 323). Multiple studies have noted that anxiety over abandonment is associated with "hypervigalent attention" to the negative effect (Feeney, Noller, & Callan, 1994; Kobak & Sceery, 1988). Further, individuals who exhibit high levels of anxiety over abandonment are also associated with high emotional expressivity (Bartholomew and Horowitz, 1991) and involve an obsession with distress and conflict (Feeney, Noller, and Callan, 1994; Kobak & Sceery, 1988).

However, individuals who can be classified as either anxious over abandonment or those who are uncomfortable with closeness are less likely to use integrating and compromising approaches to conflict than are securely attached individuals (Levy & Davis, 1988; Pistole, 1989). Being a part of a secure attachment bond requires a constant give-take relationship between partners. Unfortunately, miscommunication coupled with stubbornness and irrationality can lead to an attachment becoming insecure. Within this cyclical process, communication breakdown, frustration, and anger can continue to build until simple conflicts become violent encounters.

The dismissive and fearful attachment figure, fearing abandonment, can drive their partner away by becoming obsessive and clingy. The characteristic outpouring of emotion exhibited by these people can cause further and more frequent conflicts than would most likely otherwise occur. People who fit this attachment style are also associated with high levels of disclosure in self-disclosure tasks, albeit disclosure that is lacking in flexibility and topical reciprocity

(Mikulincer & Nacheshon, 1991). Even previously secure attachments can become disjointed as one or both attachment figures become insecure about themselves, the strength of their partner's attachment, or their relationship as a whole. They begin to be anxious over possible abandonment by the other. Conflicts within relationships often occur as a direct result and can be easily seen and documented.

Application

The love between all couples is examined through universally applicable intermediations of Shakespeare's work and contemporary times. Lovers benefit from intermediate models, complex courtship or even intimacy structures and a portrayal of the great transition throughout the story. As previously seen, beginning in the first scene, three cases of love were approximated in detail[1.1.134]. Shakespeare does provide a model by way of presenting situations of love denied, love unrequited, shared, and love unrequited. Each of these cases be applied to lovers of modern relationships.

In the play, Lysander and Hermia can be classified under the framework of Zell[ro]se and [Rusbult's] social bonding type "B" for most of the play. The action begins with the pair quarreling before Duke Theseus, in the request of Hermia's father. She has brought them here so that she may ask her to honor his request to marry Demetrius. By virtue of their being asked in front of the Duke, the serious nature of Lysander and Hermia's relationship is obvious. However, they both display their deep attachment through word and action. Hermia choses to profess that she will follow her whole heart up / Unto his lordship, whose unwished yoke / My soul consents not to give sovereignty[1.1.80-82]. Lysander is also willing to risk his life for the sake of their love. He recalls and threatens to kill his rival. "Demetrius—I'll avouch it to his head—/Made love to Nedar's daughter, Helena / And won her soul, and she, sweet lady, dotes, / Devoutly dotes, dotes in idolatry, / upon this spotted and inconstant man[1.1.106-10]. In following a typical coordinating type "B" behavior, both Hermia and Lysander would rather die than see their love

A Midsummer Night's Dream

   The basic concepts of modern attachment theory are easily recognizable in the interactions

of the lovers in Shakespeare's *A Midsummer Night's Dream*(1598). Examples of secure

attachment models, insecure attachment styles, intimacy processes, and attachment violence are

sprinkled throughout the play. As Lysander says famously in the first scene, "The course of true

love never did run smooth"(1.1.134). Shakespeare illustrates and ensures this point by

interjecting situations of love denied, love obsessively desired, and love misdirected. Each of

these can be applied to theories of modern adult attachment.

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Duke will tell her to honor his request to marry Demetrius. By virtue of their being called in front

of the Duke, the serious nature of Lysander and Hermia's relationship is obvious. However, they

also display their deep attachment through word and action. Hermia claims to prefer death "Ere I

will yield my virgin patent up / Unto his lordship whose unwished yoke / My soul consents not to

give soverignty"(1.180-82). Lysander is also willing to risk his life for the sake of their love. He

insults and threatens to kill his rival: "Demetrius-- I'll avouch it to his head -- / Made love to

Nedar's daughter, Helena / And won her soul, and she, sweet lady, dotes, / Devoutly dotes, dotes

in idolatry / Upon this spotted and inconstant man"(1.1.106-10). In following typical

overdramatic type "B" behavior, both Hermia and Lysander would rather die than see their love

denied. Zeifman and Hazan would point to the release of PEA and the effects similar

amphetamines to explain their irrationality.

Further evidence of their dedication to one another is shown after the Duke makes his

decision requiring Hermia to heed her father's will. She and Lysander lament about the cursed

nature of love in increasingly flowery language. She cries, "Oh hell!-- to choose love by another's

eyes"(1.1.140). He complains, "So quick bright things come to confusion"(1.1.149). Finally, they

agree to accept fate. In Hermia's words, "If then true lovers have been ever crossed, / It stands as

an edict in destiny"(1.1.150-51). They are convinced that their love is fated and that it will

prevail. Lysander devises a plan for them to run away to a "place where Athenian law / Cannot

pursue us" (1.1.162). Hermia bears her love for him in classic exaggerated type "B" language:

> I swear to thee by cupid's strongest bow,
> By his best arrow with the golden head,
> By the simplicity of Venus' doves,
> By that which knitteth souls and prospers loves,
> And by that fire which burned the Carthage queen
> When the false Trojan under sail was seen,
> By all the vows that ever men have broke—
> In number more than ever women spoke—
> In the same place thou hast appointed me
> Tomorrow truly I will meet with thee. (1.1.168-78)

She invokes all previous lovers in her oath to accompany Lysander and flee Athens. Their use of

flowery language and employment of absolute statements demonstrates that Hermia and Lysander

are well past the flirtation stage at this point and are totally absorbed in one another. They are

already clearly at the type "B" stage of their attachment at the very start of the play. Because of

where the play begins, there is little evidence of how their relationship has progressed from a type

"A" attachment up to this point.

Hermia and Lysander's plan to elope is successful and they remain in type "B" infatuation with each other up until they go to sleep the next night in the forest. As they lay down to rest, Lysander attempts to lie beside her and says, "Love takes the meaning in love's conference"(2.2.52). She politely denies him, but issues him a pledge of her love. He responds to her by saying, "end life when I end loyalty"(2.2.69). They fall asleep and when they wake up, their love has been retracted and redefined.

Robin Goodfellow, or Puck places love juice on Lysander's eyelids which causes him to become infatuated with the first person he sees upon awakening. Unfortunately, Helena finds him and Hermia and wakes him. Suddenly his type "B" affection is cast upon Helena. He says, "Not Hermia, but Helena I love. / Who would not change a raven for a dove?"(2.2.120) She denies him and thinks he is mocking her, but this only makes him want her more. Lysander continues, "And all my powers, address your love and might / To honor Helen, and to be her knight"(2.2.149-50). After Demetrius has had the love juice placed on his eyelids as well, Lysander charges him to leave Helena alone. He proclaims, "In Hermia's love I yield you up my part; / And yours of Helena to me bequeath, / Whom I love and will do till my death"(3.2.166-68). Unfortunately, the two men are pining for the same woman once again and are called to fight over her. Lysander challenges, "Now fellow, if thou dar'st, try whose right, / Of thine or mine, is most in Helena"(3.2.337-38). He has completely shifted his love language, willingness to die for love, and willingness to fight for love from Hermia to Helena without any disjunction. In doing so, Shakespeare creates a cagey irony and parodies the inherent irrationality displayed by those engaged in a type "B" attachment.

Lysander's subsequent pining for Helena is designed by Shakespeare to be quite pathetic. His one-sided obsession is wholly unattractive; especially considering he berates his former love

Hermia in his blindness. He and Hermia previously were a perfect example of a secure type "B" attachment, well on their way to being married and achieving type "C" status. Now, however, he tells her bluntly, "Therefore, out of hope, of question, doubt, / Be certain, nothing truer; 'tis no jest / That I hate thee and love Helena"(3.2.280-82). He runs around foolishly, contradicting everything he has said in the play up until this point. Lysander uses language and an approach appropriate for a type "B" attachment with a woman who keeps him at type "A" status (at best). Helena correctly denies him and makes him look like a fool. The situation is so unnatural that Oberon demands that Robin correct it.

In the end, Puck's meddling with love juice and consequent temporary altering of Lysander's affections actually only causes his attachment with Hermia to become deeper. Despite being severely wronged by the blinded Lysander, Hermia retains her love for him and says, "Heavens shield Lysander, if they mean a fray"(3.3.35). The love juice is lifted from his eyes and he automatically redirects his affections towards his beloved Hermia. At the end of the play, they marry and things seemingly settle down; thus undoubtedly moving their relationship towards type "C" status.

Another unnatural union takes place between Titania and Bottom in the play. Aside from the obvious fact that she is Queen of the Fairies and he is a man that has been transfigured into an ass, her language and devotion to him is incommensurate with his to her. Again by use of the love juice, the passion and level of infatuation of one attachment figure greatly exceeds the other. Titania speaks in type "B" language upon first seeing him: "Mine ear is much enamoured of thy note; / So is mine eye enthralled to thy shape; / And thy fair virtue's force perforce doth move me / On the first view to say, to swear, I love thee"(3.1.121-125). Bottom immediately replies, "Methinks, mistress, you should have little reason for that"(3.1.126-27). She proclaims that,

"Thou art as wise as thou art beautiful"(3.1.131). He disagrees and says that he is smart enough only to be able to get out of the woods and recognize her joking with him.

This specific instance of one-way disclosure of affection serves a specific purpose in the play: to execute Oberon's desire to make his wife look foolish. However, it is significant that Shakespeare chooses to accomplish this plot necessity in the same manner in which he characterises a failed attachment process of two of his main characters. Lysander's situation of unreturned obsession is like Titania's-- induced by supernatural love juice. However, Shakespeare also includes the real life example which is shown to be no less pathetic, but much less humorous.

The initial relationship between Demetrius and Helena is another instance of unrequited love. It also serves to illustrate one of Zeifman and Hazan's deviations from the *"secure"* attachment model. As has been described, Demetrius has wooed and made advances towards Helena, only to leave her previous to the start of action in the play. As a result, Helena shows evidence of possessing an *"ambivalent"* attachment style. She is not a confident character and may have been trying to achieve a level of comfort through an outpouring of emotions. In Act 1, Scene 1, she laments, "The more I love, the more he hateth me"(199). She recounts how Demetrius swore his affection to her: "He hailed down oaths that he was only mine, / And when this hail some heat from Hermia felt, / So he dissolved, and showers of oath did melt"(1.1.243-5). The pun on the words "dissolved" and "melt", meaning both having broken faith, but also loosely describing Demetrius having lost his erection for Helena illustrates all that she has given up for him. In many ways, Helena has invested much more than Demetrius in their previous attachment; namely, her love and her constant attention. Viewing her as possessing an ambivalent attachment style explains some of her actions in the play.

In the initial relationship, Helena probably thinks that intense disclosure of emotions will push Demetrius towards providing her the comfort she craves. She seeks the emotional type "B" connection with him while he is still in the type "A", noncommittal mindset. His interpretation of his involvement with Helena is (despite her obvious emotional investment in him) an abandoned type "A" attachment. He decides that he no longer wishes to pursue a relationship with her and moves on towards concentrating his efforts and affection on Hermia. Helena, however, remains unwavering and is left with a situation of unrequited love and constant heartbreak.

This type of disjunction between lovers' motivations often leads to a breakdown in the manifestation of a "secure" attachment and can result in one of the lovers being hurt. Such a "combination of attachments is seen as especially dangerous because of the conflicting needs for intimacy involved"(Roberts and Noller, 322). Perhaps, Demetrius no longer desires any kind of attachment with Helena as a result of what this conflict can represent: "In particular, a person who is anxious over abandonment may find emotional distance of a partner who is uncomfortable with closeness extremely anxiety provoking, and violence may result to protest that distance"(322). Helena certainly protests her distance from Demetrius and speaks of it often.

Though there is no concrete evidence of couple violence between Demetrius and Helena, their interactions subscribe to the patterns within the violence model described earlier. He can be viewed as possessing a definite "discomfort with closeness" and is clearly avoiding any intimate contact with her. However, as his desire for Hermia is evident, he is not unilaterally avoidant of extending or receiving affection. Early in his lines in Act 1, Scene 2, he expresses his love melancholy: "Where is Lysander, and fair Hermia? / The one I'll slay, the other slayeth me. / ... here I am, and wood within this wood / Because I cannot meet my Hermia"(189-193). He protests distance from Hermia and vows violence upon Lysander as a result. He is clearly not

aversive to emotional involvement, but rather simply opposed to such an attachment with Helena. Demetrius both dismisses her desires and shows evidence of being fearful that he will have to enter into a relationship with her. This is not out of fear of getting hurt, but because he does not wish any further business with her.

In contrast, Helena displays behavior which can easily be described as resulting from being "anxious over abandonment". Despite Demetrius's constant rejections, she resigns herself to being "your spaniel, and, Demetrius, / The more you beat me, I will fawn on you"(204-205). This kind of obsession only serves to drive Demetrius further away. She initiates conflict by following him around and is overbearing with her continuous professions of love and emotional appeals. She accuses him of relishing the power he has over her: "You draw me, you hard-hearted adamant"(195) when he has done nothing (at least as of late) to welcome her advances. She is both preoccupied with and fearful of rejection (with good reason) and has become obsessive and clingy. Helena's doting upon Demetrius is developed by Shakespeare to be pathetic, excessive, and wholly unattractive to the object of her affection, and indeed the audience.

Though there is no instance of physical violence between the fated pair, there is a hint of his threatening her in Act 2, Scene 1. Demetrius again is spurning her affection and warns her harshly, "Tempt not too much the hatred of my spirit; / For I am sick when I do look on thee"(211-212). His violent tone and thoroughly expressed disdain for her presents the possibility that he would inflict physical harm upon her if she continued to pester him. He clearly does not wish to further any kind of connection through communication or interaction with her, and may resort to a more physical form of rejection in order to drive her away. Sadly, as has been shown with her responses to his verbal assaults, she would probably love him all the more.

Interference by the gods is the only way to rectify this hopelessly insecure pairing. No mortal process could cause Demetrius to discontinue his interest in Hermia and consequent continued, open neglect of Helena. He must be blinded by the love juice in Act 3, Scene 2, in order for him to even look at her. However, with the love juice, one look is enough and he falls immediately in love with Helena. He moves immediately from hating Helena's very presence to a type "B" stage of loving affection. However, because of his previous poor treatment of her, he must convince the insecure Helena that his intentions are true. Though his affection is caused by metaphysical phenomenon, the process through which Demetrius must cause Helena to allow their attachment status to resume and progress can be described within the framework of Reis and Shaver's "Intimacy" model[13]. She utilizes her interpretive filter and at first rejects his advances. Eventually, she is convinced that he is not playing a cruel joke on her, and they are thrust into a level of equal obsession. Only after she accepts his disclosure of emotions, can she respond and choose to reveal her emotions as well. Their secure attachment style is finally righted for the first time in the play in act 4, scene 1. Since she has always had a type "B" emotional investment in him, once he shows a reciprocal desire for further attachment, they can begin to move towards a type "C" attachment. Only after this disclosure occurs can they move on to a type "C" attachment in their marriage at the end of the play.

Within *A Midsummer Night's Dream*, the structure of dramatic comedy works well to serve both Shakespeare's and adult attachment theory objectives. The disjunction between the attachment styles of Demetrius and Helena provides Shakespeare with the chaos and confusion necessary to set up the resolution and consequent marriages at the end of the play. It also serves to demonstrate how difficult the formation of attachments can be when one or more partners

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[13]see Appendix 4

possess insecure attachment styles. Only by divine intervention, can the ambivalent Helena be successfully matched with Demetrius who desires nothing after what can be viewed as an abandoned type "A" relationship for him. The love juice is never wiped from his eyes for a reason: he would undoubtedly return to his disdain for Helena without it.

Lysander's line in act 1 asserting that "The course of true love never did run smooth" is proven by Shakespeare through the difficult and seemingly impossible pairing of Demetrius and Helena as well as the utter confusion incited by Puck's administration of love juice to both Titania and Lysander. Oberon and Titania, a married couple, still show exhibit the mistrust and deceit typical of a type "A" or type "B" couple. Hermia and Lysander, a pair which begins the play representing the most "true" love, are infinitely tested in their path towards becoming a secure type "C" couple.

Much Ado About Nothing

In *Much Ado About Nothing* (1600), the interactions between two main sets of lovers, Benedick and Beatrice, and Claudio and Hero, can be also analyzed and explained by modern adult attachment theory. Each pair demonstrates some of the characteristics described at the different stages as their attachments progress throughout the play. On the surface, and in keeping with both the comic tradition and the basic form of all secure attachment models, flirtation becomes infatuation which leads to marriage. However, because of insecure attachment styles, both pairs' respective processes are temporarily delayed and threatened. In contrast to *A Midsummer Night's Dream*, the love in this play is inherently violent and therefore only a partial resolution is reached at the end.

Beatrice and Benedick wage verbal assault on one another for the majority of the play. From the first scene, they enter into a bitter war of words. Benedick calls her "Lady Disdain" and she responds, "Is it possible disdain should die while she hath such food to feed it as Signor Benedick? Courtesy itself must convert to disdain if you come in her presence"(1.1.97-100). They voice a mutual reproach for love and Benedick presents a mock prayer: "God keep your ladyship still in that mind. So some gentleman or other shall escape a predestinate scratched face."(1.1.109-110). She quickly replies, "Scratching could not make it worse an 'twere such a face as yours were"(1.1.111-12). They continue in similar arguments throughout the play.

At the masquerade ball, a masked Beatrice tells a masked Benedick that "he is the Prince's jester, a very dull fool... None but libertines delight in him, and the commendation is not in his wit, but in his villainy, for he both pleases men and angers them, and then they laugh at him, and beat

him"(2.1.118-122). This characterization by Beatrice angers Benedick and says, "I will be revenged as I may"(2.1.184). When pleading his case to the Prince, he recounts the incident with war imagery: "huddling jest upon jest with such impossible conveyance upon me that I stood like a man at a mark, with a whole army shooting at me"(2.1.213-216). He later describes her speech and says, "She speaks poniards[14], and every word stabs"(2.1.216).

Roberts and Noeller would attribute the violent insults spoken by Beatrice and Benedick to the fact that both characters display evidence of experiencing intense "Discomfort with closeness". They continually speak of being completely opposed to the institution of marriage. They reject love and do not wish to experience any form of it. In fact, this is the only common ground they have found up to this point. Benedick desires to remain a bachelor forever and retain his freedom and Beatrice has proclaimed that no man on earth is good enough to wed her. They bicker violently with one another in order to protect their respective chosen lots in life.

However, when viewed within the framework provided by Zeifman and Hazan's working model, the interaction between Benedick and Beatrice can be classified as a type "A" attachment for most of the play. Even within the "skirmish of wit between them" (1.1.51) some of the elements within Zeifman and Hazan's restaurant description can be applied. First, they never ignore one another and remain intensely interested in what the other has to say (even if the immediate purpose is only to form a quick rebuttal). Their raised tones and frequent laughter are further evidence for classifying them as being a type "A" couple. However, theirs is a different kind of flirtation, similar to that in which children engage. They torment one other solely to ensure the attention of their beloved. Although they do not necessarily fit neatly within this portion of the model, they remain in the type "A" stage of attachment until Don Pedro and the

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[14]daggers

other characters trick them into revealing their concealed attraction to one another. They keep their true feelings closely guarded until they are told of the other's affections. However, once told that the other person is infatuated with them, both Beatrice and Benedick release an outpouring of sentiment and a transformation of their relationship to type "B" begins to be possible.

There is evidence to suggest a possible failed former relationship between Beatrice and Benedick which may serve as an explanation regarding their reluctance to render themselves vulnerable. This is consistent with the fundamental notion of adult attachment which pends current and future relationship success on past relationships. The negative effect as such is magnified (as is the case with Helena and Demetrius in *Midsummer*) if a failed attempt at attachment is revisited. At the conclusion of their first quarrel, Beatrice admits previous knowledge of Benedick and says, "You always end in a jade's trick. I know you of old"(1.1.118). During the masquerade scene in Act 2, Beatrice and Benedick further reveal subtly of a previous connection. She mocks him in his disguise and says, in language laced with sexuality, "I would he had boarded me"(2.1.23). After their exchange, having been spurned by her remarks, Benedick laments, "But that my Lady Beatrice should know me and not know me!"(2.1.179). Her open invitation of sexual innuendo coupled with his assertion of ownership over her with the use of "*my* Lady Beatrice" supports the notion regarding their having been romantically involved previously with one another. Later in the scene, Don Pedro jokingly accuses Beatrice of having "lost the heart of Signor Benedick"(2.1.240-41). She turns uncharacteristically serious and laments, "Indeed, my lord, he lent it me for a while, and I gave him use for it, a double heart for his single one. Marry, once before he won it of me, with false dice"(2.1.242-44). Perhaps the way in which she speaks to Benedick is out of revenge for a failed love affair, or perhaps it is out

of self-defense of her previously broken heart. Because of his former feelings for her, "every word stabs" Benedick (2.1.216).

Shakespeare recognizes the reluctance of people to render themselves vulnerable. This corresponds to what Zeifman and Hazan describe as *"avoidant"* attachment patterns. According to basic attachment theory, their past failed involvement would easily lead to this. Beatrice and Benedick's interactions within the play certainly fall within this category. They pretend to hate each other at the start of the play as a result of a common lack of confidence in finding a partner who will fulfill Bremer and Sperling's prescribed potential for physical and/or psychological safety and security. The fact that they have failed in the past to provide this for each other is all the more reason for them to exercise self-preservation. By keeping their interaction limited to type "A" behavior, each character ensures the fact that they will not be hurt. By not engaging in any emotional investment, both characters keep their connection on the surface and without promise for the further progression of their attachment to a more intense, type "B" involvement.

Though Benedick projects himself as being "a professed tyrant to their [women's] sex"(1.1.136), it soon becomes plain to the audience that this is merely a facade. He even admits, soon after, to his simultaneous attraction to and fear of Beatrice's strong will. He says, when comparing Hero to her, "an she were not possessed with a fury, exceeds her in beauty as the first of May doth the last of December"(1.1.154-156). However, he shows how he mistrusts her and indeed all women when he says, "I will not do them the wrong to mistrust any, I will do myself the right to trust none"(1.1.199-200). He cannot allow himself to trust women because he does not possess the ability to determine whether or not they have been unfaithful. His solution to this problem is to never trust any woman. Therefore, he will not falsely accuse any individual woman; but most importantly, he will never hurt himself by having his trust violated.

As further protection, Benedick creates an impossible list of expectations that must be fulfilled in order for him to allow himself to fall in love. He notes how separate women in his experience have been "fair", "wise", and "virtuous"; but in all cases,"yet I am well"(2.3.23-25). However, "till all graces be in one woman, one woman shall not come in my grace"(25). Then, he expands his list of necessary attributes with the following absolute statements: "Rich she shall be", "Mild or come not near me", "Noble, or not I for an angel", "Of good discourse, an excellent musician, and her hair shall be of what color it please God!"(25-30). He is probably right to assume that each of these arbitrary qualities may not be found in a single woman in his lifetime. This practice of denying affection for no one except an idealized figure represents evidence of a classically "avoidant" attachment style.

Beatrice shows similar characteristics of possessing an aviodant attachment style. She claims, "I had rather hear my dog bark at a crow than a man swear he loves me"(1.1.107-8). In act 2, she makes various excuses as to why she will never be married. First, she creates a similar list as Benedick and claims, "He were an excellent man that were made just in the midway between [Don John] and Benedick"(2.1.6-7). However, after Leonato suggests that this could be possible, she cuts off her uncle and adds to her lists of demands: "With a good leg and a good foot, uncle, and money enough in his purse-- such a man would win any woman in the world, if a could get her good will"(2.1.13-15). She is rebuked by her uncle and told that she will never get a husband "if [she remains] so shrewd of tongue"(2.1.17).

Second, she creates another set of necessary, but impossible attributes for her potential suitors. She claims to pray "every morning and evening... Lord, I could not endure a husband with a beard on his face"(2.1.25). When her uncle suggests that she marry a man without a beard, she issues the following response: "He that hath a beard is more than a youth, and he that hath no

beard is less than a man; and he that is more than a youth is not for me, and he that is less than a man, I am not for him"(2.1.29-32). Satisfying her preconceived requirements for a husband is like answering a riddle.

Third, she shifts her argument and describes a scene in which her virginity will reserve her a spot in heaven. Upon meeting Saint Peter, "He shows me where the bachelors sit, and there we live as merry as the day is long"(2.1.40). In saying so, she claims that she is willing to delay pleasure in the earthly world in order to achieve heavenly pleasure. She is clearly not aversive to sex as she seeks the entire group of heavenly bachelors, but she does not see the potential for fulfillment in any man she has met or can conceive of meeting in her lifetime.

Finally, Beatrice justifies her previous assertions by saying that men on earth are not worthy of her attention based on their substantial makeup. She will be married, "Not till God make men of some other mettle than earth"(2.1.50-51). Loosely citing the Book of Genesis, she asserts that "Adam's sons are my brethren, and truly, I hold it a sin to match in my kindred"(2.1.53-55). In short, she views sexual interaction with any man on earth to constitute incest and therefore a sin. Each of these separate rejections of earthly man by Beatrice are rhetorical impossibilities which serve as excuses intended to explain her unusually strong desire to remain unmarried. In fact, they represent a facade much like Benedick's which will easily be overcome once genuine affection is shown to her.

Both characters, when in scenes by themselves, privately relish knowing that they are loved by the other. In Act 2, Benedick "overhears" Don Pedro, Claudio, and Leontes talking in the garden, and he lists to himself all of Beatrice's positive qualities: "By my troth, it is no addition to her wit-- nor great argument of her folly, for I will be horribly in love with her"(2.3.207-8). He immediately begins to formulate a response to those who will question his love by citing his

previous words and actions. His rhetoric is simple as he says, "A man loves the meat in his youth that he cannot endure in his age"(2.3.211-12). He continues and proclaims, "The world must be peopled. When I said I would die a bachelor, I did not think I should live to be married"(2.3.213-15).

Similarly, Beatrice privately accepts Benedick's love after she "overhears" Ursula and Hero talking. She privately pleads, "Benedick, love on. I will requite thee, / Taming my wild heart to thy loving hand"(3.2.112-13). Although this is long before she has even spoken to Benedick regarding her affection, she continues her love-speak: "If thou dost love, my kindness shall incite thee / To bind our loves up in a holy band. For others say thou dost deserve, and I / Believe it better than reportingly"(3.2.114-17). This language conveys deep feelings for Benedick that are much different from the ones she displays publicly. Both she and Benedick speak privately with type "B" desire and language long before they share these sentiments with one another.

Beatrice and Benedick finally allow themselves to admit and share affection for one another in Act 4 Scene 1. They finally share a type "B" interaction together as opposed to longing for one another separately. Benedick shows genuine concern for his beloved and tells Beatrice that he does not wish for her to cry any longer. Gone is the piercing sarcasm that is so prevalent in each of his previous conversations with her. He professes his love, saying, "I do love nothing in this world so well as you. Is not that strange?"(4.1.266-67) She resists at first, but relents; saying emotionally, "I love you with so much of my heart that none is left to protest" (4.1.284-85). This happy confirmation is soon shadowed as Beatrice immediately tests his love.

In his love-haste, Benedick professes that he will do anything for his love of Beatrice. Without pausing, she asks him to kill his friend Claudio for slandering Hero, and thus prove his

love to her. Initially, he refuses, and reviews briefly the evidence in the case. He asks once and for all if Beatrice, the woman he loves, truly believes that Claudio wronged Hero. After hearing her definitive answer he is bound to action. He cuts her short and proclaims, "Enough, I am engaged, I will challenge him. I will kiss your hand, and so I leave you" (4.1.325-26). This kind of blind devotion and rash action is typical of type "B" couples. Similar to Lysander and Hermia in Act 1 of Midsummer, Zeifman and Hazan would attribute such rash promises and willingness to lay down one's life to the release of PEA at the type "B" stage of attachment. At the end of the play, with their marriage, Benedick and Beatrice shift seemingly towards type "C" attachment.

This transition towards resolution is not easily accomplished, however. As a result of the stubborn and aviodant behavior of both Benedick and Beatrice in the beginning of the play, an outside force (in this case, the musings of Don Pedro and the other characters) must intervene to allow the two characters to begin forming a meaningful attachment. In doing so, the progress of their attachment follows Reis and Shaver's previously described "Model of Intimacy Process."[15] Benedick first proclaims his love to Beatrice in Act 4, Scene 1 as has been described. She chooses to "confess nothing nor... deny nothing"(4.1.270) at that time. In accordance with the model, she filters his disclosure and her reaction is to continue to fear his intentions. She issues a response of neither conformation nor denial of her feelings for Benedick. For his part, Benedick filters her response and feels understood, but not validated. He is undaunted as he overcomes his fears in order to achieve his goal of having Beatrice return his advances. He reasserts his affection: "I protest I love thee"(4.1.277-78). The process repeats itself until finally she admits, "I love thee with so much of my heart that none is left to protest"(4.1.284-85).

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[15] see Appendix 4

Though they do not initially follow the "secure" attachment model as described by Zeifman and Hazan, Beatrice and Benedick are set on track and are seemingly on their way to forming a secure, comfortable type "C" relationship at play's end. However, there is not a perfect resolution. Consistent with their joint classification as possessing avoidant attachment styles, it is hard to conceive either of these characters cuddling or nuzzling together. In fact, their last lines in the play demonstrate a muted continuation of their war of words. Benedick claims only to "take thee for pity (5.4.92) and Beatrice exudes similar sentiment when she says, "I yield upon great persuasion, and partly to save your life, for I was told you were in a comsumption"(5.4.93-95). Their type "C" classification relies most importantly on their joint trust and recognition that potential emotional security and intimacy lies within one other. It still may be violated at any time.

Shakespeare demonstrates his ability to create a situation in which even two characters with avoidant attachment styles can be brought into a successful attachment process. By this, he attempts to show that even the most cold-hearted and conflict-driven of his characters can find love once they feel secure that their affections will not be spurned. He reveals his intentions through the words of Don Pedro: "Well, if thou dost fall from this faith thou wilt prove a notable argument"(1.1.208-9). Through the characters of Benedick and Beatrice, Shakespeare contends that people with overpowering and defensive personalities are truly insecure at heart and are simply unwilling to allow themselves to be made vulnerable.

The audience is called to wonder whether, without the intervention of Don Pedro and the others, Beatrice and Benedick's closely guarded affection for one another would have gone unnoticed forever. Without the intervention of an outside force, he would not seemingly be able to rectify the secure attachment of two characters with avoidant attachment styles. It would have

to take a conscious revelation on either character's part in order to begin the attachment process. However, Shakespeare's representation of the personalities of these two characters would lead the audience to recognize that such an act of purposeful vulnerability would not be likely at all. Zeifman and Hazan would agree.

In contrast to Benedick and Beatrice, the relationship between Claudio and Hero begins within the secure attachment model but shifts towards a violent scenario. Claudio exhibits experiencing extended "love at first sight" in the first scene: "In mine eye, she is the sweetest lady that ever I looked on"(1.1.151). With typical irrationality (and another possible release of PEA), he immediately denies his former attraction to bachelor life and says, "I would scarce trust myself though I had sworn the contrary, if Hero would be my wife"(1.1.158-59). However, even from the beginning, Claudio explains to Don Pedro his love for Hero in war language: "When you went onward on this ended action / I looked upon her with a soldier's eye, / That liked, but had a rougher task in hand / than to drive liking to the name of love"(1.1.245-48). He "liked" her at first sight, but because of the ensuing conflict, he could not pursue anything more with her. However, "now I am returned, and that war-thoughts / Have left their places vacant, in their rooms / Come thronging soft and delicate desires, / All prompting me how fair young Hero is"(249-52). In his mind, all thoughts of war can easily be replaced with thoughts of love.

Claudio enlists the help of Don Pedro to help woo Hero and to arrange marriage to her with her father Leonato. In doing so, he displays the first hint of his tendency towards jealousy. Don John deceives him and says that Don Pedro has wooed Hero for himself. Claudio enters into a tirade against friendship and says, "Friendship is constant in all other things / Save in the office and affairs of love. / Therefore all hearts in love use their own tongues. / Let every eye negotiate for itself, / And trust no agent"(2.1.153-57) He curses his love for Hero and reverts back to his

former comfort in being a bachelor: "for beauty is a witch / Against whose charms faith melteth into blood. / This is an accident of hourly proof, / Which I mistrusted not. Farewell, therefore, Hero"(2.1.157-60). Without even asking Don Pedro, Claudio goes into an emotional tailspin and forsakes all possibility of love or friendship in his speech.

After the hurdle of Don John's deception of Claudio and the latter's consequent jealousy is overcome, he enters into a typical type "B" attachment with Hero. They come together and are rendered speechless by their love. When he does talk, Claudio utilizes typical star-struck love-speak: "Silence is the perfectest herald of joy. I were but little happy if I could say how much"(2.1.267-68). To Hero he says, "Lady, as you are mine, I am yours. I give away myself for you, and dote upon the exchange"(2.1.268-270). This language and the silence previous to it is much different to the speech of the confident bachelor alluded to at the beginning of the play. Though she is very important in this part of the scene, Hero has no lines. Instead of speaking aloud, the presumably smitten Hero whispers her thoughts into Claudio's ear.

Claudio and Hero are not together again in any scene until their wedding in Act 4, Scene 1. By this time, Don John has told Claudio and Don Pedro the lie regarding Hero's having lost her virginity and staged a false witnessing of such for them. Claudio's true rage and jealousy rises to the surface. Any type "B" lightheartedness in gone and he verbally assaults her in front of all present for the ceremony. He angrily gives her back to her father and calls her a "rotten orange" and says that "She's but the sign and semblance of her honor"(4.1.29-30). He continues his barrage and publicly questions her reputation as a maid. He responds harshly to their affirmations that "she is none. / She knows the heat of a luxurious bed. / Her blush is guiltiness, not modesty"(4.1.38-40). This assault continues until even her father is enraged against her and strikes her.

With reference to the work of Roberts and Noller, several causes for typical relationship violence are at play in this scene. First, as has previously shown, Claudio displays evidence of having an underlying "anxiety over abandonment" which would cause him to get jealous very easily. Second, this first instance of violence in their relationship coincides with a "period of transition from one level of intimacy to another"(Roberts and Noller, 320). All wedding days are stressful times for everyone involved. Right before Claudio is about to enter into the most intense, type "C" stage of attachment, he finds out (though out of deception) that she has been unfaithful and untruthful. They do not possess the firsthand knowledge about how to deal with large and serious problems as a type "C" couple. As a result, violence ensues.

Despite this open display of verbal and possible physical violence, Hero and Claudio are married at the completion of the action of the play. Don John's deception is revealed and Leontes creates a situation in which Claudio can clear his daughter's name and declare his penitence though one magnanimous gesture. Benedick does not have to kill him to prove his love for Beatrice and the joyous joint wedding of both couples is eminent at the drop of the curtain. In the end, Shakespeare follows the form of traditional comedy; and resolution and happiness brings the play to a close.

Overall, it is important to note that there are not many examples of type "C" couples in Shakespeare's comedies. Catherine Bates explains: "Once couples have (with varying degrees of serenity) arrived on the marital shore, the curtain generally falls, for once licensed and regulated, sexuality ceases to be interesting"(Bates, 104). While Renaissance society was driving people towards sexual responsibility and respectability, some artists were trying to bring out the opposite as much as possible in Shakespeare's time. "It is as if an inverse relation exists between society's ordering of human behavior and the artist's ordering of the material" (Bates, 108). As a result,

couples in Shakespeare generally fall into two categories: those engaged in courtship and those who have children of courtship age. The latter are generally are not main characters or the focus of their respective plays.

Implications

A byproduct of conducting this new way of reading Shakespeare's comedies and the

subsequent quantification of the psychology of the characters is its very practical application in

production designs. If a contemporary producer and director of one of the plays is able to

pinpoint the psychological makeup of a particular character in a specific scene, they can instruct

an actor on stage to better portray the character intended in the text. There are very few stage

directions in the plays, and even fewer descriptions of the internal feelings and emotions of the

characters. Putting on a Shakespearean production requires a great deal of guess work on the

part of the director, producer, and actors themselves with only the dialogue in the text to utilize.

However, if it can be determined that two lovers are exhibiting characteristics of a particular

attachment style or phase of attachment, each of these members of the production staff and cast

are given a list of physical, emotional, and spoken characteristics to use as a guide.

Actors speak often about "getting inside a character's head" and "remaining in character".

Identifying applicable traits found in psychological character types can help achieve this goal. For

instance, using Zeifman and Hazan's restaurant scene, producers and directors can tell actors

playing Claudio and Hero in a production of *Much Ado* to more effectively demonstrate the

various stages of their attachment. In the masquerade scene, the actors can be told to make

appropriate subtle gestures when their characters are supposed to be silently transfixed on one

another. There are no stage directions in the text regarding their mannerisms, but their silence is

certainly significant. In accordance with the model for type "B" interaction, the actors should

make an effort to appear completely oblivious to the people and actions surrounding them, as if

"the soup the waiter has placed in front of them is getting cold." In addition, the decidedly jealous and violent tendencies classified quantitatively through adult attachment theory in Claudio's character can possibly be accentuated by his physically striking Hero in Act 4 at the conclusion of his accusations.

Similarly, a production of *Midsummer* can benefit from the encouragement by the producer and director of the actors' adherence to attachment classifications. For example, they may choose to highlight the pathetic nature of Helena's ambivalent attachment style and subsequent pining for Demetrius by having the actor playing her literally following Demetrius around the stage and throwing herself at him. Or, in keeping with Zeifman and Hazan's theory regarding the release of PEA during the type "B" stage, whenever love juice is administered, the victim could be told to act as if under the influence of amphetamines.

This connection between psychological and psychoanalytic readings of Shakespeare and production design is not unfounded. Barbara Freedman expresses a similar notion in her book *Staging the Gaze: Postmodernism, Psychoanalysis, and Shakespearean Comedy* (1991). She strives to define what makes someone or something "theatrical" and finds her answer to be: "such a person is aware that she is seen, reflects that awareness, and so deflects our look"(Freedman, 1). She describes the audience of a play as being voyeuristic spectators to the actors staging misrepresentations. As a result, "following Freud's definition of the ego as a projection of the body's surface, [Jaques] Lacan describes our identification with the mirror reflection of the body image as the constitutive misrecognition through which the ego identity is formed"(3). In short, people subconsciously see themselves and form their egos based upon the figures they see on stage while producing "the gaze".

Freedman looks specifically to Shakespeare's comedies because of the high amount of disguise and misrepresentation. She notes, "Comedy claims as its province both the representation of illusion and the illusion of representation, both the forms of desires and the desire of forms"(4). Comedy comments on itself and the workings of the structure as discourse. By staging plays within plays like in *Midsummer*, comedies provide an introspective on themselves. Because of this, Freedman validates Shakespeare's psychoanalytic worth: "in [the plays'] concern with errors, dream, censorship, and illusion, they anticipate Freud's study of considerations of responsibility"(5). However, Freedman does not wish to force psychological thinking on the comedies, but would rather use psychoanalysis intermittently with notions of Renaissance theater and critical theory "in a dramatic interplay of reciprocally reflecting gazes"(5). She insists that none of the critical techniques is superior to another. For her, "This model of reading is essentially *theatrical* insofar as it works at the intersection of various theories in order to subvert the place of one's look"(5).

Conclusion

In this thesis I argued that application of social psychology, broadly in a Renaissance
English framework, such that through literature too, the works of Shakespeare and the
Viennese can better understand those representations of the human condition. Additionally, we
rely on appropriate modern psychological concepts even then the social context they were created
in, it challenging to the risk of scientific reading. Yet by engaging theatre criticism and social
psychology can provide feasible readings of the plays. The text draws on the foundation of
looking beyond to the pursuit of analyzing Shakespeare in theatrical while concurrent critic
addresses such theories to such interpretation proposed by Alan Sinfield, Stephen Greenblatt, and
Stanley Thomas Kuhn. Their new typical readings can illuminate the character reveals with regard
to their actual internal needs, and scrutiny and such can help our production comes in to be true
to the forces within the theatrical.

However, despite the illustrated connection between Shakespeare's comedies and social
interaction inherited a rather objectionable remarks. First, the ability potential of applying
psychology not presupposition in Shakespeare's theory can bring certain context; that this can be
viewed as anthropological even that was evident for sufficient historical. Moreover, even when you take
a step back, it seems obvious to try to apply modern psychology that theoretical structure to
examination being critical in the text features and truly consistent with scrutiny. Consequently,
their humans Shakespeare is inconsistently had an interest for his characters how to living in
such scrutiny and modern psychological concept their structures of could be approach in
a temporary relationship.

Conclusion

It been shown through the application of adult attachment theory to *A Midsummer Night's Dream* and *Much Ado About Nothing*, that the works of Shakespeare can and should be viewed as a reputable source for true representations of the human condition. His characters are able to withstand modern psychological scrutiny over four hundred years after they were created. Such resiliency in the face of scientific testing and contemporary theory solidifies the validity of psychological and psychoanalytic readings of his plays. As was shown in the "Justification" section, the particular pursuit of applying Shakespeare's lovers to adult attachment theory withstands the objections to such an enterprise as raised by Alan Bloom, Donald McDonald, and Mary Thomas Crane. This new type of reading can illuminate the characters further with respect to their psychological health and activity and this can help aid production designs to be more true to the human condition themselves.

However, despite the illustrated connection between Shakespeare's comedies and adult attachment research, a number of problems remain. First, the entire exercise of applying psychology and psychoanalysis to Shakespeare's characters relies on the premise that they can be treated as real people when they are, in fact, by definition fictitious. In some ways, when you take a step back, it seems ridiculous to try to apply modern psychology and theoretical patterns to nonexistent beings created in the late sixteenth and early seventeenth centuries. This is especially true because Shakespeare presumably had no intention for his characters to have to live up to such scrutiny and modern psychologists propose their attachment theories to be applied to contemporary relationships.

Second, the models described are both too broad and too simplistic at times. Zeifman and Hazan's restaurant model only describes the most secure levels of attachments. The characteristics they attribute to being type "A", "B" or "C" can be observed in people who have no official romantic attachment with one another whatsoever. Also, each of their categories need to be broken down into sub categories. There is a great stratospheric difference between, for instance, a couple who has recently begun to fall in love and one which is rapidly approaching marriage. However, adult attachment theorists do not claim to have pinpointed every single relationship. They seek to only provide a map of what they consider to be the most healthy and secure types of relationships, and have done so. These basic outlines can be used by other psychologists, psychoanalysts, and literary scholars alike as long as each group recognizes the inherent limitations of this growing field.

Despite these obvious complications toward applying adult attachment theory to Shakespeare, there remains a unique and intangible attraction to Shakespeare and his characters that may be as a result of their psychological significance. There is some reason why young lovers continue to turn to Shakespeare nearly four hundred years after his death. He remains a fixture in popular culture and academia alike. Stanley Cath connects Shakespeare's *A Midsummer Night's Dream* to *The Wizard of Oz, E.T. The Extraterrestrial*, and *Harry Potter*; showing that Shakespeare remains a powerful force in pop culture. In short, just because fiction is inherently contrived and nonfactual, it can still illustrate basic human truths and its use in psychological study is valid.

Shakespeare retains a certain status within pop culture as one of the premier mouthpieces for young lovers and a standard by which every other playwright or poet is measured. His reputation as the perfect source of 'romantic' information has clueless teenagers turning to him

daily and scholars reading and rereading his works with the intention of better understanding them. By quoting him, the teenagers seek to somehow validate and express their feelings about which they know very little. By better understanding the works of Shakespeare, college professors and accomplished literary critics try to gain status within their respective fields. However, pop songs for teenagers and various other literature for academics can easily serve these purposes just as well. What is it about the work of Shakespeare that keeps people turning to his works time and time again? Bloom's notion of 'universality' helps to partially explain this appeal, but there has to be something more.

Despite the inherent problems just described associated with this project, Shakespearean scholars, young lovers, old lovers, attachment theorists, and indeed most every other person will agree with the statement from Act 1 of *Midsummer* that, "the true course of love never did run smooth"(1.1.134). Bloom's notion of 'universality' can be utilized with reference to the universal obsession with the mystery of love and all of its complications. This provides the strongest explanation for the vitality of Shakespeare's characters in his comedies, the connection with the quantitative efforts of adult attachment research, and the reason that this project retains its validity. Arthur Kirch agrees, saying that "Central to my understanding of the treatment of love in Shakespeare has been the assumption that the plays represent elemental truths of our emotional and spiritual life, that these truths help account for Shakespeare's enduring vitality"(Kirsch, ix). There is something about Shakespeare and his characters that we are drawn to. This thesis serves as merely another theory as to what might cause this attraction. Perhaps, all I have accomplished is to echo T. S. Eliot's observation that all we can hope for is to be wrong about Shakespeare in a new way(Bloom, 2).

Appendix I

An explanation of Mahler's personal "Hatching Matrix"

Appendices

Appendix 1

An explanation of Bowlby's original "Working Model"

"*Phase 1*" is entitled "*Orientation and Signals without Discrimination of Figure*"(266). The way in which a newborn baby responds to people's voices and visual appearances (e.g. reaching out towards them, tracking the figures with their eyes, smiling and babbling) is described and is indescriminant. According to Bowlby, this stage lasts from "birth to not less than eight weeks of age, and more usually until about twelve weeks.

"*Phase 2*" is entitled "*Orientation and signals Directed towards One (or More) Discriminated Figure(s)*"(266). During this phase, the infant continues to respond without discretion, towards all people. However, often the infant directs his/her attention towards the mother-figure in a marked way. The infant is able to differentiate between each of the surrounding people's identities and has begun to show slight preference for the mother figure. Bowlby attributes this stage to infants from the end of the first stage until about six months of age.

"*Phase 3*" is labeled "*Maintenance of Proximity to a Discriminated Figure by means of Locomotion as well as Signals*" and begins at roughly six months and can continue throughout the second year and even into the third. In this stage, the growing child exhibits its more developed responses and mobility, including following a departing mother-figure and greeting her upon her return. Also, a degree of confidence and comfort is apparent whenever the parent attachment figure is in close proximity to the child. According to Bowlby, this "secure base" from which the child can begin to explore the world around him/her, is essential for emotional and intellectual development. The child's previous indiscriminant interest in all people wanes and the mother-figure becomes the main focus. Some other close figures may achieve "subsidiary

attachment-figure" status, but strangers begin to be treated with increasing caution and eventual

alarm or withdrawal. The child's attachment to the mother becomes plain and unmistakable.

However, in the second edition of his first volume, Bowlby (1984) alters his view about the

mother-infant attachment being the only one possible. The "subsequent" attachments can also

provide a secure base for the infant. Certainly, human beings are capable of participating in more

than one attachment relationship; some are simply typically stronger than others.

     "Phase 4: Formation of a Goal-corrected Partnership" is Bowlby's final stage of

child-parent attachment. In contrast to "Stage 3", the child now begins to understand what makes

his/her parent figure function. Before, the appearance and interaction with their parent figure was

random and uncontrollable. In the fourth stage, the child begins to understand the reasons behind

the movements and responses of their preferred attachment figure. Only then, can the child infer

something of their mother's set-goals and begin manipulate them. In short, "it can be said that the

child is acquiring insight into his mother's feelings and motives"(268). A common example of this

can be seen when a child cries in order to solicit a response from his/her mother. Often when a

"phase 4" children incur a minor fall, they will not cry if they think that they are alone. There are

even times when a crying toddler will stop if they do not think anyone has seen them fall or are

there to comfort them. At this point of increased sophistication, the relationship between the

child and mother can become much more complex and enriched. Bowlby recognizes that this is

clearly a new phase, but is reluctant to say at which age it begins. His loose estimate places it

near to or after the third year of age.

Appendix 2

from Hazan and Shaver (1987, 1988)

Avoidant: "I am somewhat uncomfortable with being close to others; I find it difficult to trust them completely, difficult to allow myself to depend on them. I am nervous when anyone gets too close, and often, love partners want me to be more intimate than I am comfortable being."

Anxious/Ambivalent: "I find others are reluctant to get as close as I would like. I often worry that my partner doesn't really love me or won't want to stay with me. I want to get very close to my partner, and this sometimes scares people away."

Secure: "I find it relatively easy to get close to others and am comfortable depending on them. I don't often worry about being abandoned or about someone getting too close to me." (1987)

Appendix 3

MODEL OF SELF (Dependant)

	Positive (Low)	Negative (High)
Positive (Low)	CELL I SECURE Comfortable with intimacy and relationships	Cell II PREOCCUPIED Preoccupied with relationships
Negative (High)	CELL IV DISMISSING Dismissing of intimacy Counter-dependant	CELL III FEARFUL Fearful of intimacy Socially avoidant

MODEL OF OTHER
(Avoidance)

Bartholomew (1990)
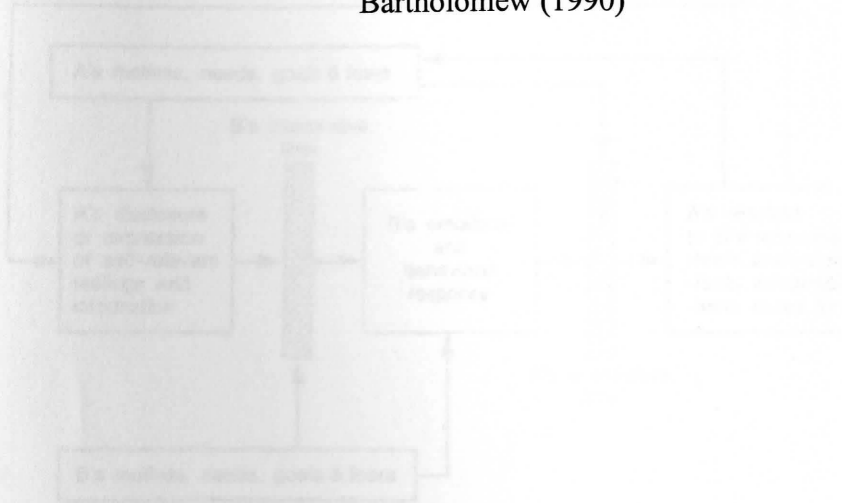
A MODEL OF THE INTIMACY PROCESS
(Reis and Shaver, 1985)

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