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**“By that daughter’s most devoted affection”: Anxious and Avoidant Attachments in Opie’s  
*Adeline Mowbray***

**Meghan Hodges**

Attachment theory, or the theory that one’s personality and social development is informed greatly by the infant-parent bond, largely arises in the 1950s with the work of John Bowlby. Although the phenomenon was only then beginning to be scientifically evaluated, it has long been observed that the relationship one has with one’s parents is a determinant factor in one’s development. This work investigates the impact of the failure to heal the insecure attachment Amelie Opie’s *Adeline Mowbray* (1808). Adeline, having grown up in her distant mother’s intellectual shadow, develops a neurotic attachment to her mother which causes romantic maladjustment in Adeline’s adult life. I will analyze Adeline's attachment in three relationships or life phases: in her adolescence with her mother, in her romantic relationship with Glenmurray, and in the relationship with her mother in Adeline's adulthood.

In *Talking Bodies: How do we Integrate Working with the Body in Psychotherapy from an Attachment and Relational Perspective?* (2014), Kate White explains: “Attachment theory’s basic premise is that, from the beginning of life, the baby human has a primary need to establish an emotional bond with a caregiving adult. Attachment is seen as a source of human motivation as fundamental as food and sex” (4). This has been demonstrated in experiments such as the famous Still Face experiment by Dr. Edward Tronick. There is an innate drive in the human baby to connect with and please their parent or caregiver. John Bowlby, who originally conceived of attachment theory, describes attachment as “any form of behavior that results in a person attaining or maintaining proximity to some other preferred and differentiated individual” (129). When variables interfere with the child’s ability to form a secure attachment with a caregiver, a number

of neurotic coping mechanisms may develop in the form of avoidant, fearful, and/or ambivalent attachment styles.

The theme of attachment is apparent in the complete title of Opie's work: *Adeline Mowbray, or The Mother and Daughter*. The reader can immediately gather that this novel will examine the nature of the relationship between two crucial female roles, a mother and daughter, which is achieved dually in the novel when Adeline becomes a mother herself. I will demonstrate in this work to what extent Adeline's experience as a daughter with a neurotic attachment style informs her decisions as a romantic partner and mother. For, as posited by Bowlby, "While especially evident during early childhood, attachment behavior is held to characterize people from the cradle to the grave" (129).

It is prudent to recognize here the inherent difficulty of psychoanalyzing or diagnosing fictional characters. An important part of psychoanalysis and psychological treatment is patient participation, which is non-existent in such cases. However, to understand why Adeline makes such an ideological reversal at the end of the novel, it is important to understand the power of one of humanity's fundamental motivators, the drive to have secure relationships with others. It is, therefore, necessary to engage in a level of psychoanalysis of the characters within the novel, particularly of Adeline and her mother.

Ostensibly, Mrs. Mowbray, a known "genius" and "showing off woman" cares very much for Adeline.<sup>1</sup> Yet, the mother dedicates a great deal of her energy towards a pedagogical system by which to best educate her daughter. Through hours and days and weeks of research, Mrs.

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<sup>1</sup> Mrs. Mowbray's "genius" is both a source of self-esteem and social disdain. Mrs. Mowbray, though very clever, is mocked by the narrator and characters throughout the novel as a genius without any social or self awareness.

Mowbray focuses on her own knowledge while Adeline is left to learn from Mrs. Mowbray's mother. Although Mrs. Mowbray purports to withdraw into the intellectual endeavor of providing the best education for her daughter, she rationalizes her parental absenteeism with this: while Mrs. Mowbray practices her expertise, her mother was teaching Adeline the ways of housewifery, skills Mrs. Mowbray never nurtured. Mrs. Mowbray, though she is an intellectual powerhouse, is socially inept and does not seem to realize that people find her somewhat abrasive and arrogant for all her "genius," a characteristic which is repeatedly used for Mrs. Mowbray, in more and less sarcastic ways. Mrs. Mowbray is a confident, yet somewhat inattentive parent who has a strong sense of her own righteousness, beauty, and superiority.

Mrs. Mowbray's eclectic, obsessive behavior reveals characteristics of a number of psychopathologies, not all of which are evidenced by the text. There are two disorders that may apply, however, which are not categorically ruled out by the text.<sup>1</sup> It is possible that Mrs. Mowbray lives with either borderline personality disorder or some level of narcissistic personality disorder. Mrs. Mowbray is very proud of her intellect and considers herself a great thinker, holding that her "parents and friend were too ignorant to discuss philosophical opinions or political controversies" (Opie 274). She seems to have been taught from a young age to believe herself above certain societal expectations such as tact, housewifery, and marriage:

... one of the first lessons which Editha Woodville [Mrs. Mowbray] learnt was that of egotism, and to consider it as the chief duty of all who approached her, to study the gratification of her whims and caprices (Opie 273).

A lack of appropriate parent-child boundaries and emotional correction are known to contribute to the development of both borderline and narcissistic personality disorders, and Editha's concept of attachment with her own parents never improves:

While professing her unbounded love for the great family of the world, she suffered her own family to pine under the consciousness of her neglect; and viciously devoted those hours to the vanity of abstruse and solitary study, which might have been better spent in amusing the declining age of her venerable parents, whom affection had led to take up their abode with her (Opie 275).

Mrs. Mowbray's carefully manicures her personal image, which could also be an indicator of pathology. Individuals with narcissistic traits often, along with having an aggrandized sense of self, carefully present aspects of themselves based on the present context. Mrs. Mowbray professes progressive beliefs in debate with her philosophically inclined companions but "governs her household with despotic authority" (Opie 276). The narrator also reveals that Mrs. Mowbray's forceful ambition "settled in on one point... EDUCATION" [emphasis in text], but her actions are selfishly motivated (Opie 277). Although she dedicates herself to creating a perfect pedagogy for her daughter, she does so with the ultimate goal of being "held up as a pattern of imitation to mothers" (Opie 277). Nothing Edith does is founded in the (problematic) schema of the ideal mother: the self-abnegating, caring, devotee to their children. Instead, she acts in self-interest.

Lastly, a diagnosis of either BPD or narcissistic personality disorder is supported by Adeline's need to parent her mother, in some ways. In addition to becoming equally practiced in the philosophical arts that so attract her mother, Adeline becomes an "expert in household affairs," exceeding even the domestic workers in her ability to make pastries. "Adeline soon thought it right to assume the entire management of the family" (Opie 282). Children whose parents live with one of these personality disorders are more likely to bear responsibility for their parents than their counterparts with mentally well parents. Because Editha has been coddled and Adeline has not, Adeline is "educated before her mother had completed her system of education" (Opie 282).

With this information in the first four pages of the novel, Opie provides the foundation of the novel: Editha's relationship (or lack thereof) with her parents and their desires for her

determines the way Editha will influence her own daughter. Although no pathology is required to create an unhealthy attachment between a parent and child, it may help to somewhat typify the styles of attachment that develop between Adeline and Mrs. Mowbray. Mothers with BPD (borderline personality disorder) may “find it difficult to establish steady rhythms in the infant’s daily care” (Vanwoerden 263). In Mrs. Mowbray’s case, this means leaving Adeline’s raising largely to Editha’s own mother, who dies when Adeline is a young adolescent. Children raised by guardians with these types of personality disorders are more likely to develop attachment, personality, and/or psychiatric disorders than children in a control group (Macfie and Swan 1009). Adeline is fortunate to have had a reasonably healthy attachment to her grandmother, described as “affectionately attentive,” which somewhat mediates the experience with Editha, her mother (Opie 292).

Unfortunately, though, Adeline still demonstrates a very unhealthy attachment style regarding her mother, and this, as demonstrated in modern psychological research, is visible in Adeline’s adolescent and adult life. Adeline’s perspective of her mother is rarely offered in an explicit way, but it can be discerned in Adeline’s actions in response to her mother. While a young Editha was regularly uplifted for her genius, even Adeline’s grandmother was quick to point out that Adeline was plainly not a genius, for all of her wonderful attributes. Adeline having to live in her mother’s intellectual shadow impacted her deeply: “she felt as much degraded as if she had [been told] that she was no conjurer” (Opie 293). Following, then, the death of Editha’s mother, the relationship between Adeline and her mother becomes the immediate and explicit focus of Adeline’s identity: “...though she was too humble to suppose that she could ever equal her mother, she was resolved to try to make herself worthy of her, by imitating her...” (Opie 293). This resolution to impress one’s parents is, to an extent, a normal part of the psychosocial development

of children, but “maternal acceptance and psychological control [have] a significant and unique influence on... young adults, and... these relations [are] mediated partially through the child’s perceived self-worth” (Liu 93). The fact that Adeline feels she must earn her mother’s affection, which ought to be given naturally and freely, is a signifier of the impact of Mrs. Mowbray’s dysfunctional parenting (Liu 92).

Rather regrettably, Adeline is not among the two thirds of children with a secure attachment to their parents, to whom they freely and confidently connect and from whom they safely separate (Shilkret and Shilkret 173). Early attachment researcher Mary Ainsworth initially discerned two types of neurotic attachment: avoidant and ambivalent. Now, three forms are widely accepted, including an elaboration of Ainsworth’s work: anxious-preoccupied, dismissive-avoidant, and fearful-avoidant (or fearful-disorganized, which is used interchangeably). Adeline’s attachment with her mother could be characterized using a few methods. The ECR-R is a questionnaire created by John Fraley et al. with the purpose of measuring attachment in adults, and a similar questionnaire exists, adjusted to measure childhood attachment. Again, I recognize the limited applicability of a questionnaire in the analysis of literature, the characters of which are not able to answer for themselves. I do believe, however, that we may predict some of the answers based on Adeline’s behaviors throughout the novel, starting with the childhood-adjusted version (Brenning et al.).

Several of the questions ask the child respondent to assess their fear that their mother will stop loving them, whether mother loves them equally in return, and how easily those things are changed (or are unstable). As a child, Adeline does not express an overly strong desire to be with her mother at all times, but rather to be *like* her mother, to have things in common with her, a pathway towards bonding. The novel, however, provides plenty of evidence of Editha’s withdrawn

nature. So, it is possible that Adeline would express a concern or anxiety surrounding items 1-9 of figure 1. Furthermore, the narrator of the novel tells us that “in spite of all Mrs. Mowbray’s eccentricities and caprices, Adeline, as she grew up, continued to entertain for her the *most perfect* respect and affection” [emphasis mine] (Opie 279). However, we also learn that Adeline’s “affection was excited even to an enthusiastic degree by the tenderness which Mrs. Mowbray had watching over her during an alarming illness” (Opie 279). Adeline is so generally starved of her mother’s attention that the tender attention Editha offers to Adeline when she is sick is deeply impressed upon Adeline, though it might be, again, the bare minimum that a parent is expected to offer their child. Nor is Adeline alone in being profoundly impacted by this interchange during her sickness, for “[i]t was then, perhaps for the first time that Mrs. Mowbray felt herself a mother” (Opie 280). This would support not only a potential BPD diagnosis for Editha but also the basis of the unstable attachment and Adeline’s insecurity in her relationship with her mother.

Once, however, Adeline has successfully mastered the things her mother enjoys and a laundry list of things her mother was never able to master, Adeline is more comfortable with the dynamic between them. In some ways, Adeline’s imitation of her mother allows for a seemingly stable relationship between them. Whether the child is comfortable communicating their innermost thoughts to their mother is one of the security of the attachment.<sup>2</sup> If their desires are alike, their interests and beliefs the same, it is rather uncomplicated to impart those thoughts to her mother. However, this is exactly in line with the expectations of children with insecure attachment. Prior to Ainsworth’s study, children who did not experience the anxiety of their parents’ absence (i.e. not crying when the parents leaves the room) were considered "prematurely independent," but

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<sup>2</sup> This is according to the ECR-R. Throughout this work, I will refer to various standards of attachment. These are all indicated in the ECR-R forms.



this is now recognized as a sign of a failure to healthfully attach to the parent (Brennan and Shilkret 173). If the child is uncertain that their emotional needs will be met in the presence of their parents, they tend to feel less anxious (more ambivalent) about the parent's withdrawal or absence. The same can absolutely be observed in Adeline. To call her "prematurely independent" from an early age would hardly do credit to a young woman managing the entire family in her teenage years. This is, however, just one more result of her mother's dysfunctional parenting. Children who are given responsibility over affairs that are traditionally managed by parents in the house are more likely to have an unstable attachment and to develop a pathology later in life themselves. These children are particularly disposed to developing BPD, depression, and anxiety (Harmon-Jones 456). As I state in the introductory paragraph of this essay, I will discuss Adeline's adulthood further on. Here, the same evinces that, although Adeline's relationship may be seemingly founded on stable similarities, it is not truthfully established. If Adeline's motivation to emulate her mother comes from a deep-seated fear of her family's, and particularly her mother's, rejection, that is likely to cause conflict during the child's later individuation as well.

Overall, Adeline's relationship with her mother as a child is unstable and has a high level of underlying anxiety informing the relationship.<sup>3</sup> Due to Adeline's clear desire to bring her distant mother closer through shared interests and tendencies, I would consider this a predominantly anxious-preoccupied attachment with her mother. Given that Adeline has a maladjusted adolescent attachment style, it is no surprise that she develops what is arguably an unhealthy attachment in an otherwise secure relationship with her long-time lover, Glenmurray. Glenmurray, in fact, is one of the philosophers that Adeline and Editha both admire greatly:

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<sup>3</sup> Following, again, questions on the ECR-R questionnaires, a familiar reader will see the immediate patterns in Adeline's sentiments.

[t]his writer, whose name was Glenmurray, amongst other institutions, attacked the institution of marriage; and after having elaborately pointed out its folly and its wickedness, he drew so delightful a picture of the superior purity, as well as happiness of an union cemented by no ties but those of love and honour, that Adeline, wrought to the highest pitch of enthusiasm... entered into a solemn compact with herself to act, when she was introduced to society, according to the rules laid down by this author (Opie 294).

Once again, sadly for Adeline, by the time she has mastered and is ready to debate the works of Glenmurray with the likes of her mother and their esteemed guest, Dr. Norberry, her mother is already preoccupied with something else entirely, about which Adeline has nothing to share: the American Revolutionary War. It is during this period that Adeline, left by her mother again to her own devices, begins to lay “the foundation for herself and her mother of future misery and disgrace” (Opie 294). For, though Adeline’s relationship with Glenmurray is arguably coded as a happy one, it is ultimately societally unstable.

Glenmurray and Adeline meet each other, and much to Adeline’s surprise, the brilliant writer she so admired was no crotchety old fellow but rather a handsome young man who is greatly intriguing to Adeline. We see in this relationship Adeline’s continued desire to relate to someone whose beliefs reflect her own. While it is, indeed, common to choose a romantic partner with shared values, just as it is common for children to emulate their parents, Adeline takes it a step beyond that, just as in her relationship with her mother.

Adeline, who deeply fears her mother’s rejection, also deeply fears the inconstancy in her relationship with Glenmurray and in the man himself. When Glenmurray pores over his own work, looking for an excuse (or, rather, a justification) to not decline a duel, a practice which he had vehemently denounced, Adeline feels concern that he may go through with it: “she was not quite sure that the reasoning philosopher would triumph over the feeling man” (Opie 318-19, 324). The narrator asserts Adeline’s confidence that Glenmurray would not debase himself so and the simultaneous uncertainty that he may (Opie 324). Indeed, it is the feeling man who prevailed, and

Glenmurray decides to duel Sr. Patrick. He immediately laments giving in to the violent tendencies and practices he had so strongly censured. Glenmurray feels that the only way he could fall farther and embarrass himself would be to surrender his anti-marriage values: “Well – so much for principle and consistency! Now, my next step must be to marry, and then I have shall made myself a complete fool” (Opie 328). The seeds of fear of losing the woman to whom he had just proclaimed his true passion was beginning to take root. The narrator discloses several times in Part I, Chapter V that Glenmurray *knows* that Adeline will reject him if he goes back on his principles.

The narrator frequently affirms the affection between Adeline and Glenmurray. For some time, they move together, as one. Yet the relationship could still be characterized as anxious-preoccupied. Referring now to the adult ECR-R, I will address the aspects of adult attachment to romantic partners. It is important to first note that, while the childhood attachment style influences the adolescent attachment, it does not necessarily mirror the dynamic. That is to say, although Editha was the withholding party of their parent-child relationship and Adeline the anxious-preoccupied party, the same roles are not necessarily to be assumed in romantic relationships. Rather, the dynamic is likely to have similarities. Perhaps because Adeline had so little control over whether her mother would express affection, she seems to take the opposite position in her relationship with Glenmurray. In fact, I proffer that Adeline takes on the role of the dismissive-avoidant lover and Glenmurray the anxious-preoccupied.

Having defined herself from an early age based on her “premature independence,” Adeline would have nothing less in her relationship with Glenmurray, the pure relationship that ought to transcend society’s shackles. Considering Adeline’s self-reliance, it is of little shock that she does not feel a reliance on her partner to fulfill her, which is one of the metrics of the attachment. It is fair to say that, though Adeline feels and desires closeness with her partner, her previous

intellectual experiences and commitments do not allow her to come closer to her partner.<sup>4</sup> Nor does Adeline seek to approach (or to increase the aspect of *closeness*) between the two by relying on Glenmurray.<sup>5</sup> More than being somewhat avoidant, Adeline is somewhat withholding, more than once reminding Glenmurray that he's stumbled into a catch-22: Adeline loves him for his principles, which include being (supposedly) intransigently disposed against marriage, but the only solution to the societal insecurity of being an unwed couple is to surrender his principles and marry Adeline. Adeline says in no uncertain terms that her love for Glenmurray is contingent upon this fact – one may even say Adeline's affection was conditional, a pattern she absorbed and adapted from her mother's theories.

Fear of losing the partner's love is also a strong indicator of anxious attachment. Glenmurray, we have seen, is very conscious of losing his principles and thus losing his love. Adeline repeatedly asserts the strength of their bond and that their relationship is one so ideal as to allow them to “act independent of society and serve it by [their] example even against its will” (Opie 425). Adeline believes in the fortitude of their emotional union. Glenmurray, on the other hand recognizes the dual instability of their arrangement: the potential that Adeline may lose her love for him, and the societal insecurity of being unmarried lovers in the eighteenth century. Again, succumbing to the feeling man lurking always beneath the skin of this philosopher, Glenmurray eventually seeks Adeline's hand in marriage to stabilize at least one aspect of their bond. Related to losing the love of one's partner is a general sense of anxiety surrounding the relationship and its conditions. It is for this anxiety that Glenmurray “urged Adeline to sacrifice her principles to the prejudices of society” (Opie 425). The narrator alleges, however, “Glenmurray thought that he was

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<sup>4</sup> See items 11, 13, 15 of the ECR-R adjusted for adults.

<sup>5</sup> Items 27rR, 33R, and 36R on ECR-R.

willing to marry Adeline merely for *her* sake, but I suspect it was chiefly for *his*” (Opie 331-2). Glenmurray, a bit of an outcast himself, has little to lose socially by keeping Adeline as an unmarried companion and stands only to strengthen his bond to her.

Furthermore, the narrator seems to suggest that Glenmurray, as being a “true and delicate lover,” will never be satisfied in the inability to “monopolize” the one they hold dear (Opie 332). This is consistent with an unhealthy attachment style. Adults with secure attachment to their partners tend to feel less concern over possession of their partners (Hazan 2). This romantic liaison with Adeline has transformed Glenmurray from the hard, cool, anti-institutionalist into an possessive lover. Because, despite Adeline’s closeness to Glenmurray, she does not fulfill Glenmurray’s emotional needs. It is, indeed, entirely understandable that Glenmurray feels this way. From one of their very earliest conversations, Glenmurray knew that the beautiful, graceful, intelligent Adeline, who incidentally admired him, would never be fully “attainable,” being herself closed off to marriage entirely. Little did he know the anguish that his own beliefs would beget. Even after Glenmurray’s initial sadness about Adeline’s devoutness to his theories against marriage (Opie 315), he works up the nerve to ask Adeline to move in with him, which she agrees to “only on condition that such a step met with her mother’s approbation” (Opie 332). It will be her mother’s involvement that, henceforth, determines the trajectory of Adeline’s love and life.

Mrs. Mowbray, although she had long known about Adeline’s interest in Glenmurray’s beliefs (because they were Edith’s own views as well), was nonetheless “shocked at hearing that Adeline’s practice should be consonant to her theory,” having never imagined this potential outcome of her daughter’s learning and of her own instruction (Opie 315). When Adeline proposes to her mother the idea that she and Glenmurray will live together unmarried, he does so with the confidence that Editha would not “require her daughter to submit to a ceremony which she herself

regards with contempt” (Opie 332). “Impossible!” exclaims Adeline to Glenmurray. Adeline has seemingly fooled herself into believing that her mother would not reject her, that she is fulfilling, indeed, what her mother has designed for her - “she will be pleased to find that her sentiments and observations may not have been thrown away on me” (Opie 332). This, it results, is wishful thinking. Glenmurray, against his intuition, trusts Adeline, evincing the anxious preoccupation he has regarding this relationship.

When Adeline informs her mother that she has been “visiting poor Mr. Glenmurray,” Editha is outraged (Opie 333). In this moment, both Editha and Adeline regress into the dynamic established in Adeline’s youth as a tested defense mechanism. Editha has a strong, negative reaction to Adeline. Joseph Berke in *Why I Hate You and You Hate Me* (2012) explains that it is common for narcissists and narcissistic people to respond to the wealth, beauty, and, in this case, the happiness of others with attempts to diminish or demean the other (Berke 154). In this case, Mrs. Mowbray rejects that she herself has done anything wrong by cavorting with an unmarried man while chastising Adeline for similar actions. This is, again, consistent with an individual with narcissistic traits. Mrs. Mowbray goes into “a violent hysteria” in response to this confrontation, including literally burning Glenmurray’s book.

Adeline, as when she was a child, feels her mother must implicitly be right, for she is a woman of great “genius,” lest we all forget. In response to her mother’s fit of rage and despair,

Adeline listened in silent astonishment and consternation. Conscience, and conviction of what is right, she then for the first time learned, were not to be the rule of action; and though filial tenderness made her resolve to never be the mistress of Glenmurray, she also resolved never to be his wife... while, in spite of herself, the great respect with which she had hitherto regarded her mother’s conduct and opinions began to diminish (Opie 335).

Mrs. Mowbray's disapproval, at first, bears weight on Adeline's decision. She still hopes that her mother would only, truly have Adeline's very best at heart. Adeline desperately longs to have such a connection with her mother that she literally pleads with Edith "to be the sentimentally affectionate parent" that Adeline needed. Yet, what Adeline describes is a fearful, controlling environment that does not allow space for Adeline to grow (Opie 359-60).

It is then that Adeline realizes that it is not her mother that will protect her, but from whom she may indeed need protection. In a matter of a few pages, Adeline has denounced, forsaken, and reconsidered her bond with Glenmurray. It becomes only clearer why Glenmurray felt insecure about his attachment to Adeline. Nonetheless, Adeline has finally "associated with [this] amiable man the idea of protection" (Opie 361). Adeline flees the unsafety that she has recognized with her mother to reunite with Glenmurray, having internalized all of the culpability for her mother's outburst (Opie 363). Yet, she has decided that it is her fate to commit herself to the relationship with Glenmurray. The fact that Adeline continues to search for stability and safety within relationships with others (rather than having the self-possession to provide herself closure) is another effect of the anxious attachment she grew up with.

Adeline and her mother never break this cycle of codependence, each reacting to the other unhealthfully to the very end. Adeline does, eventually, decide that she must marry, when she and Glenmurray conceive their own child. Adeline realizes that, for the sake of her own child, she must surrender her principled stance against marriage. Grievously, Adeline loses both the unborn child and Glenmurray, who succumbs to a long illness. Mrs. Mowbray assumes no responsibility for how Adeline was raised or any consequences that may have come from such unsupervised reading (Opie 605). Although Adeline does go to live and travel with Glenmurray, she never earns her mother's approval, even when Adeline later marries another man. As has been shown in the history

of attachment studies, the bond one has with one's parents lasts from the cradle to the grave. Adeline, with her dying breaths, was composing a letter to her mother. It is not until Adeline hears her mother's reassurance that she does, in fact, have great affection for Adeline, that Adeline is able to die peacefully.

The relationship that exists between Adeline and her mother, likely from Adeline's birth, was characterized by the dysfunctional parenting and likely psychopathology of Editha Mowbray. The mother, withholding and withdrawn, influences the child to become "prematurely independent," and an unhealthy attachment develops. Mrs. Mowbray shows several traits of personality disorders, many of which are known contributors to maladjusted attachment in both childhood and adulthood. Adeline, always worried about how to get and maintain her mother's attention and approval, to her very dying breath, is a reflection of the anxious-preoccupied dynamic she had always know with her mother. Typically, these childhood attachment types are tangible in adult romantic attachments. In Adeline's case, rather than maintain the role she has with her mother, she takes on the withdrawn role of Mrs. Mowbray, all the way to her lover's anxious-preoccupied death.



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