

Nuances of Character Disposition Representing Themes of Loss and Recovery in Anne of Green Gables and the Secret Garden

Jacqueline C. Luntungan^{1*}, Stephani J. Sigarlaki², Andriyani Marentek³

¹²³ English Department, Faculty of Humanities, Universitas Sam Ratulangi, Manado, North Sulawesi, Indonesia

^{*)} Corresponding Author: j4cqueline.c.l@gmail.com

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ABSTRACT

The Nuances of Character Disposition in Representing Themes of Loss and Recovery has the objectives of: (1) to identify and describe the nuances of character disposition in representing themes of loss and recovery as depicted in Anne of Green Gables by Montgomery (1908) and The Secret Garden by Burnett (1911); (2) to analyse and compare the nuances of character disposition in representing themes of loss and recovery as depicted in Anne of Green Gables by Montgomery (1908) and The Secret Garden by Burnett (1911). By utilising the theory of theme, the tripartite model deriving from the psychoanalytical theory, character theory and bildungsroman, it was intrinsically and extrinsically explained in regards to the representation of themes. Certain psychoanalytically categorised behaviours exuded from the characters that affect their disposition towards the events they undergo throughout the story, also defines their similarities and contrasts. This study used the qualitative method, that focused on collecting and describing written data from the source material and interpretation. The results of this study show that the representations of loss and recovery are identified in both characters and their behaviours that were psychoanalytically categorised. Through this categorisation, Anne and Mary's initial opposition in their dispositions gradually began to alter their perception which allowed for comparisons to be drawn for their similarities and differences.

INTRODUCTION

Literature is defined by Roberts (2008:1) as a composition that is primarily used to “tell stories, dramatize situations, express emotions, and analyze and advocate ideas.” All of which are forms literature takes and performs to diverse audiences through its advocators of creative and fantastical imagery: novelists, playwrights, poets, and so forth. Created by many kinds of authors, every tale aims to be expressed with emotional intent in portraying, describing and acknowledging both the real and imaginative in order to convey certain themes or messages for the reader. It allows them to interpret, analyse, or gain meaning from all kinds of literary works. The function of literature or literary expression itself stretches beyond fact—fiction as one might say. While predominantly similar in usage, fiction is used as a tool to shape a created reality. As Genette (1993: 10) states:

“To enter into fiction is to exit from the ordinary sphere of language use, a sphere marked by the concerns for truth or persuasiveness that dictate the rules of communication and the deontology of discourse [...] fictional utterances are neither true nor false (but only ‘possible,’ as Aristotle would have said), or else they are both true and false: they exceed or fall short of truth and falsity, and the paradoxical contract of reciprocal irresponsibility such an utterance maintains with its receiver is a perfect emblem of the well-known posture of aesthetic disinterestedness. If there is a way, then, and only one way, for language to make a work of art of itself without fail, that way is indeed no doubt fiction.”

Roberts (2008: 54-55) discusses its differentiation from factual texts such as reports, historical accounts, or biographies. Although fiction may resemble them to achieve a similar affect in setting, it is done so to deliver a message through the story that primarily utilises the imaginative prowess of the author. Realist fiction contains characters imitating real life situations, scenarios or internal focalisations. It is important to note the distinction between literature and fiction is made clear, despite its conjoined usage. As Green (2014: 2) reciting back to Gaut's (2007) observation on the differentiation of literature from fiction states that, "literature and fiction are not the same: Some literary works are not fictional, and some fictional works are not works of literature". Literature may act as an umbrella does, encompassing all forms of literary works under a certain classification. But anything under the umbrella could be something different—i.e., different literary works such as poetry, dramas, novels or music, that are all uniquely expressed through what is referred to as prose.

Within prose, a novel is typically the form of expression that is used, aside from drama and poetry. According to Smiley (2006: 44), "A novel proposes that the world has a certain mode of existing. It doesn't propose this by asserting it explicitly, but by depicting it implicitly" (as cited in Goodyer, 2008: 4). It uses prose for language expression to depict realism found in characters that enables readers to relax and making them "[feel] as though the novelist might have something to say of relevance to the reader's own common life" (Smiley as cited in Goodyer, 2008: 14). The concept of a novel, underscores the idea behind the selection of the two books: *Anne of Green Gables (1908)* and *The Secret Garden (1911)*, that is explained in brief. The story of *Anne of Green Gables* was written by L.M. Montgomery (1908) and it talks about a girl named Anne who is accidentally adopted and goes to live at the Green Gables. There, she is known as Anne Shirley, a girl who described to have fiery red hair and a brazen attitude.

Throughout the many events that reshape her boisterous personality, the displays of character nuances in representing the themes of loss and recovery are brought to the surface through Montgomery's writing. *The Secret Garden* written by Francis Hodgson Burnett (1911) recalls the story of Mary Lennox whose parents become deceased due to the spread of a plague. She, much like Anne, is described to possess an equally—if not more—of a spiteful attitude when she's adopted; however, she follows a robin, discovering a key to the secret garden. A garden that she progressively learns to tend to. With the betterment of the garden, comes the betterment of her attitude as well. Burnett's writing also depicts the character nuances shown through Mary Lennox, strongly alleviated by her loss and recovery.

Both novels represent the themes of loss and recovery. This study utilised a comparative approach in determining a connection between either protagonist in their respective novels. The reason the topic was selected is due to the researcher's personal interest in such representations of themes that are displayed in the novels. Furthermore, the interest itself stems within the concept of both novels being considered as 'old literature' still represents the ideas, events or scenarios that typically present themselves in this day and age's literature, aside the differentiation in time period and other accounted factors in societal change. Which is specifically, through *Anne of Green Gables (1908)* and *The Secret Garden (1911)* and their protagonists. The nuances of character disposition follow the line of thinking associated with character development, in where, 'disposition' alludes to character or personality a person has, and 'nuances' provides the meaning of alteration or difference (Cambridge Dictionary, 2023).

METHOD

This study utilised the qualitative descriptive method. The qualitative descriptive method is defined by Bogdan & Biklen (1998: 5-6 in "*Literary Theory, The Novel and Science Media*") as a method that is descriptive and "The data collected take the form of words or pictures rather than numbers" in its methods. It does not prioritise numbering the data but instead break down major components through discussion empowered by the thought that "nothing is trivial, [but] everything has the potential of being a clue that might unlock a more comprehensive understanding of what is being studied".

The objects of analysis involve the main protagonists found in *Anne of Green Gables (1908)* and *The Secret Garden (1911)* that was studied through close reading with added annotations for future

referral. Which was chosen while considering the flexibility of this study in its intended contribution to other studies of a similar stature.

Preparation

To acquire the materials, the physical copies of both novels were purchased and delivered, along with the acquisition to their e-book forms as well on Apple Books. The academic resources that were used throughout this study were primarily be acquired through online means, such as using Google Scholar, JSTOR and ResearchGate. Noting that other academic resources, such as textbooks, journal articles or dedicated studies were also acquired throughout the learning process at university. The connection between the content and theories with the themes and aspects from both fictions, were considered while making annotations—which were used as a reference point for accuracy to the source material.

Data Collection

The data was collected through several steps. Primarily, close reading of *Anne of Green Gables* (1908) and *The Secret Garden* (1911) whilst making annotations was the main method to collect the data. In the annotations made, observations on the representation or portrayal of themes through the nuances of character disposition or characterisation were listed in the form of dialogue entries and passages typed up in a Microsoft Word Document or written by hand. The passages are categorised under which book it is and what chapter it is shown in; the chapters are summarised as well to retain story occurrences that could be re-read, referenced, or revised at any time to improve the recollection of any evidence presented. These entries contained character inflections that potentially correspond or relate to the theory of psychoanalysis, comparative theory, bildungsroman, character theory and the theory of theme in literature.

Data Analysis

The theories that were applied in the analysis process are the psychoanalytical theory from Freud assisted alongside bildungsroman, character theory and theory of theme. Additionally, referring to the theory of personality in the view of psychoanalysis that relates to both novels. The categorisation in this study that showcased the similarities and differences of either protagonist in their respective books begin from chapter two. Chapter two explained the primary and surface classification, beginning by evidencing the nuances of character disposition found in the novels. Chapter three is followed by a psychoanalytic approach in regards to identifying the actions and behaviour portrayed through the characters in the view of the tripartite model.

Character theory was also used to substantiate the contrasts between them. This information correlates to what chapter three explained. The representation of themes was elucidated and analysed intrinsically through the theory of theme that was supported by bildungsroman to comprehend the similarities found within both characters and themes are compared using the comparative theory. The connection between the theories in utilising them as an essential part of the method as illustrated as below:

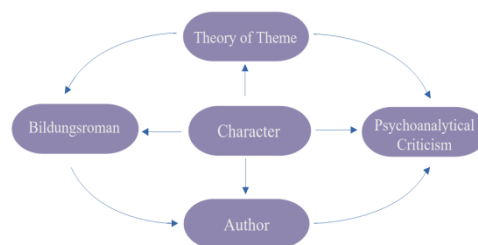


Figure 1. Relationship between the subject of focus and the theories utilised

Where the similarities and differences of the character in accordance to the theories above were highlighted, then following the conclusion of the study in brief.

FINDINGS

Numerous nuances of character disposition found within the novel *Anne of Green Gables* (1908), can be found in many of the chapters within the narrative. During her time at the green gables, Anne is met and faced with much challenges that further determines the shift of her disposition towards the world while still retaining her upbeat and imaginative nature that tends to increase the proclivity of her naivete towards certain things, and when she is to forego her imaginative thought process in order to work through the events of the novel that the character herself reflects the themes of loss and recovery, as is described in the following section.

Nuances of Character Disposition in *Anne of Green Gables* (1908)

Freud's theory of psychoanalysis in a literary perspective proposes the ideas that: "Believing that the author had in mind a particular personality for his or her characters [...] A character's motivations and actions, then, [become] more complex than simply attributing them to author's ideas" (p. 139). In other words, while the main focus of correlation is the author's desires and wishes being written into the chosen characters, it also comes into focus and great attention that this study itself, aims to contribute the interpretation of the nuances found, more so with focus to the actions and speech of the character themselves. As expanded on in Chapter II, the nuances of dispositions from Anne and Mary, are drawn by their relation towards the themes of loss and recovery. As per the evidence gathered, the first and foremost step to begin this section, would be to follow the line of the character's thinking.

From Freud's topographical scheme in 1923, also known as ego-psychology presented the 'id', 'ego' and 'superego'. Where the "id wants its wishes satisfied, whether or not they are compatible with external demands", the "ego finds itself threatened by the pressure of the unacceptable wishes", instinct psychology in general attempts to make itself known, while 'ego psychology' is an aspect that focuses on how to 'control' the desire's output. (Wright, 1984: p. 12 in *Psychoanalytic Criticism: Theory in Practice*). Hence why the id and the superego, come to rival the ego, which acts to prevent such desires with moral and rational boundaries (p. 18).

To further support this, Wright (1984: p. 86) mentions Ehrenzweig, who according to him, "A change of repression is involved in the form of a new mediation between id and superego." He continues to argue, "That when ego has been the servant of the superego for too long the ego collapses, or 'decomposes', [...] and falls back on the id for sustenance, getting new sensory evidence, new material for image-making (pp.230-1, 283-5)". Going on to explain this 'decomposing ego' is more like the "ego's perception is constantly at the disposal of unconscious symbolic needs, but without being at the id's command (p. 274)" (p. 86). Interestingly, Ehrenzweig also postulates the possibility that developing something unconsciously presents the opportunity of transforming 'disruptive' effects into 'constructive' ones (p. 273), and that "Creativity results from an interplay between conscious ordering and unconscious scanning which can forever reorganize the old images" (Wright 1984: p. 86).

Hence, actions as quoted below through direct quotes, are drawn from the chapters recollected above in order to provide context on the analysis that was conducted and how the themes are represented through the main characters. Brief explanations on context and some observations of the characters actions, were included. The quotes stem from certain dialogues they have, other characters describing them, the characters self-reflecting on their own actions, the figurative language used to describe them, and how the text shifts to describe and embody the themes. The themes of loss and recovery were specifically observed behind the following quotes.

Anne Shirley

a. Anne's Repression (Id)

Anne's apprehension easily shows, when she first encounters Matthew, in Chapter 2, pages 24-25:

Matthew, barely noting that it was a girl, sidled past her as quickly as possible without looking at her. Had he looked he could hardly have failed to notice the tense rigidity and expectation of her attitude and expression. She was sitting there waiting for something or somebody and, since sitting and waiting was the only thing to do just then, she sat and waited with all her might and main.

'But there was a passenger dropped off for you – a little girl. She's sitting out there on the shingles. I asked her to go into the ladies' waiting-room, but she informed me gravely that she preferred to

stay outside. There was more scope for imagination,' she said. She's a case, I should say.' (Montgomery, 1908: 24-25)

The description that follows from the very action of Matthew passing by Anne, displays how the text embodies the idea of there being something more to Anne's apprehension than what meets the eye. Evidence by the descriptions of her rigid attitude, expression, and posture, including the pointed act of simply waiting to become one that was done with 'all her might and main'. When offered by the train official to wait into the ladies' waiting-room, she unconsciously holds her imagination closely enough to distract her from the possible disappointment she does not seem at all ready to accept.

As a part of her unconscious coping strategy in utilising her imagination, Anne talks about her imaginary friends that she uses against her loneliness, in Chapter 8, page 92-93:

'One of the doors was broken. Mr Thomas smashed it one night when he was slightly intoxicated. But the other was whole and I used to pretend that my reflection in it was another little girl who lived in it. I called her Katie Maurice, and we were very intimate. I used to talk to her by the hour, especially on Sunday, and tell her everything.'

'So I imagined that it was a little girl called Violetta and we were great friends and I loved her almost as well as I loved Katie Maurice – not quite, but almost you know. The night before I went to the asylum I said goodbye to Violetta, and oh, her goodbye came back to me in such sad, sad tones.' (Montgomery, 1908: 92-93)

Anne goes on to describe her tearful parting with her friends. Despite lacking any of her own friends, she remains emotionally attached to them, despite knowing, but repressing, that they would cease to exist without her bringing them to life.

Being exposed to many events during her stay at the Green Gables, Anne also fails to register grief in her conscious mind as she chooses to remain alone to process it. Unlike in chapter 2, page 41, where she initiates a physical sign to prove how real her experience was, in chapter 37, page 425 a physical sign makes itself known to her, unprompted. In page 426 of the same chapter, when attempting to initiate a physical expression of an emotion she should be feeling, she fails to, at odds once more with what her unconsciousness has processed:

'I think you won't misunderstand me when I say I want to be alone. I'm not afraid. I haven't been alone one minute since it happened – and I want to be. I want to be quite silent and quiet and try to realise it. I can't realise it. Half the time it seems to me that Matthew can't be dead; and the other half it seem as if he must have been dead for a long time and I've had this horrible dull ache ever since.'

Anne hoped that the tears would come in solitude. It seemed to her a terrible thing that she could not shed a tear for Matthew, whom she had loved so much and who had been so kind to her, Matthew who had walked with her last evening at sunset and was now lying in the dim room below with that awful peace on his brow. (Montgomery, 1908: 425-426)

This section about Anne's Id, reflects her gradual state of mind that reflects the theme. There are changes in her disposition from viewing the severe loss of everything in her life. Beginning from the passing of her parents, the shattering hopes of being adopted, how she is viewed by other people and herself, and even how she would use the means of imagination to escape from everything terrible happening around her. It impacts her heavily, although she does not fully realise that for herself, evidenced by the lack of emotional control towards people and events that take place. To distinguish between being forgiven is lost on her initially, but she struggles more to acknowledge forgiveness she had already given for a person she once hated.

The themes of recovery are also expressed in many of the scenes above. Quotes on her innate intellect and demeanour are central to the many good events that she experiences and is able to enjoy fully. The former, not being recognised by herself as something she is to rely on. But instead, she believes in her sense of duty and hard work that will earn her the intellect she requires, rather than has. Her bright demeanour has an effect on people she is also unaware of, as she solely believes her presence brings nothing but trouble

b. Anne's Proclivity to Act on Her Feelings (Ego)

To Anne's dismay, she is not the child that was expected to be brought home. After witnessing a conversation between Matthew and Marilla in Chapter 3, page 44, Anne reacts terribly:

'You don't want me!' she cried. 'You don't want me because I'm not a boy! I might have expected it. Nobody ever did want me. I might have known it was all too beautiful to last. I might have known nobody really did want me. Oh, what shall I do? I'm going to burst into tears!'

Burst into tears she did. Sitting down on a chair by the table, flinging her arms out upon it, and burying her face in them, she proceeded to cry stormily. (Montgomery, 1908: 44)

Her desires for the feelings and experience of being accepted are ones she wishes to last, may also be a reflection of her longing to believe that good things must last for as long as she desires them to be. This can be seen in Chapter 5, pages 63-64:

'Well, that is another hope gone. 'My life is a perfect graveyard of buried hopes.' That's a sentence I read in a book once, and I say it over to comfort myself whenever I'm disappointed in anything.' (Montgomery, 1908: 63-64)

Anne appears to keep this quote close, with how much loss she has experienced in her life. Her fondness and being able to relate with literature are notable in its impact to her life. Be it in her morals, her hobbies, or her romanticised self-expression. Anne self-reflects in a conversation with Diana, telling her about her different emotions as different 'Annes'. Something appearing to be suppressed by herself for so long she finds her capability to formulate emotions as a revelation in Chapter 20, page 237:

'There's such a lot of different Annes in me. I sometimes think that is why I'm such a troublesome person. If I was just the one Anne it would be ever so much comfortable, but then it wouldn't be half so interesting.' (Montgomery, 1908: 237)

As a dynamic character, Anne has undergone many changes that reshaped her life in a way that led her to also express herself differently the older she becomes. Her studious, hard-working nature, earns her the scholarship, and in Chapter 36, page 415 the following quote is given before the news:

For we pay a price for everything we get or take in this world; and although ambitions are well worth having, they are not to be cheaply won, but exact their dues of work and self-denial, anxiety and discouragement. (Montgomery, 1908: 415)

This correlates to the shift in character disposition from the themes of loss to recovery, where Anne openly expresses about her tragic past, while also being closed off in some cases. These involve situations where she finds herself uncomfortable at the thought of sharing such horrible experiences she has gone through, or new troubles she has caused to other people. Fearing it would bring vulnerability and humiliation for herself, but also draw unwanted pity and comments from others. She gradually becomes less vibrant than she used to be, not romanticising or imagining as much when she grows older. Anne begins focusing on more important things in her life that have recently caught her attention, such as her education, her adoptive parents and her social standing.

She learns the value of goals, dream jobs, scholarships and teaching opportunities. Anne develops a strong sense of responsibility and duty, nearing the end of the novel. Choosing to stick by Marilla and forego her scholarship, never meant she gave up on her pursuit for education. Making amends with Gilbert, with the believe that befriending him would broaden her horizons in companionship. Anne also shows that she is willing to make noticeable changes in her life that she has put great thought into for a long-term goal.

c. Anne's Supression (Superego)

Anne is pointedly self-conscious about many things she does, besides her own appearance. It is shown from what the authoritative influences she was surrounded by, tell her as evidenced in Chapter 2, page 31 and 32:

'But am I talking too much? People are always telling me I do. Would you rather I didn't talk? If you say so I'll stop. I can stop when I make up my mind to it, although it's difficult.'

'Oh, I'm so glad. I know you and I are going to get along together fine. It's such a relief to talk when one wants to, and not be told that children should be seen and not heard. I've had that said to me a million times if I have once. And people laugh at me because I use big words. But if you have big ideas you have to use big words to express them, haven't you?' (Montgomery, 1908: 31-32)

Her repression is in full formation from the quote on page 31, almost prodding Matthew for a negative response that she believes she will get. She tacks on her struggle to stop talking, in hopes

that Matthew would not mind her expressive speech at all. Luckily, Matthew allows for Anne to continue talking, and she tells him of her relief from having been told the same repetitive dialogue repeated to her for years of 'children being seen and not heard'.

After her altercation with Gilbert Blythe, Anne proceeds to make an enemy out of him to appease her grudge, never having expressed it very much. This explosive nature reveals itself as well when she becomes upset at Mrs. Lynde earlier in the novel. The quote marking the beginning of her growing grudge usually repressed, was found in Chapter 17, page 202:

She flung herself into her studies heart and soul, determined not to be outdone in any class by Gilbert Blythe. The rivalry between them was soon apparent; it was entirely good-natured on Gilbert's side; but it is much to be feared that the same thing cannot be said of Anne, who had certainly an unpraiseworthy tenacity for holding grudges. (Montgomery, 1908: 202)

Marilla ponders over Anne's fiery nature and finds herself quite empty without it, showing that any change to her bright nature would be unnatural suppression that Marilla does not wish to encourage despite earning her some quiet, in Chapter 22, page 261:

For Anne to take things calmly would have been to change her nature. All 'spirit and fire and dew' as she was, the pleasures and pains of life came to her with trebled intensity. Marilla felt this and was vaguely troubled over it, realising that the ups and downs of existence would probably bear hardly on this impulsive soul and not sufficiently understanding that the equally great capacity for delight might more than compensate. (Montgomery, 1908: 261)

In response to Marilla's tearful outburst at how much Anne has changed after her recitation in the kitchen, Anne is kind to remind her that she has not changed, but rather, has subdued the intensity of her actions, in Chapter 34, page 399:

'I'm not a bit changed – not really. I'm only just pruned down and branched out. The real me – is back here – is just the same. It won't make a bit of difference where I go or how much I change outwardly; at heart I shall always be your little Anne, who will love you and Matthew and dear Green Gables more and better every day of her life.' (Montgomery, 1908: 299)

Later when Marilla reveals the shocking news that she could potentially be blind, Anne processes this in Chapter 38, page 434, and forms her resolve to stay for Marilla through silence:

For a minute Anne, after her first quick exclamation of dismay, was silent. It seemed to her that she could not speak. Then she said bravely, but with a catch in her voice: 'Marilla, don't think of it. You know he has given you hope. If you are careful you won't lose your sight altogether; and if his glasses cure your headaches it will be a great thing.'

Then Anne went herself to the east gable and sat down by her window in the darkness alone with her tears and her heaviness of heart. How sadly things had changed since she had sat there the night after coming home! Then she had been full of hope and joy and the future had looked rosy with promise. Anne felt as if she had lived years since then, but before she went to bed there was a smile on her lips and peace in her heart. She had looked her duty courageously in the face and found it a friend – as duty ever is when we meet it frankly. (Montgomery, 1908: 434)

Anne's voluntary suppression of both themes prevalent in her life only do well to make her intentions clearer than ever, rather than when she expresses things outwardly. She is shown to be extremely worried about talking too much, being too troublesome, or holding back from showing her true feelings that do not just involve her imagination. As the quotes show, there are thoughts she uses to rationalise with her situation without involving any childish or fun ways to resolve them. These thoughts, however, are not always made vocally known throughout the novel, providing the reader better introspection to her character. Her philosophy of loss is strongly expressed, but her philosophy towards recover, is rather unstable. Anne is not accustomed to being nurtured or cared for, hence, there are things she does that derive purely from her own will and thoughts. She sees through her own lenses and perspective constantly, that it blurs between what is being told should be done, versus what she ends up doing. Her intent is never malicious, which makes her easily prone to the changes that she undergoes. But her innocent and emotional outlook to life, does well to her as much as it does sabotage her from an opportunity when it presents itself. This leaves for Anne to initiate a shift in her own character disposition in order to adapt to the changes. From her arrival at the Green Gables, she struggles greatly to achieve the changes she wants. Having to suppress some of her behaviours to

learn something new, she does well in providing those changes by leaving enough room in her thoughts for them to be considered. However, with enough patience and persistence, Anne prevails over her changes by going through them, and fit them appropriately in distinguishing her wants and needs.

Nuances of Character Disposition in *The Secret Garden* (1911)

Mary Lennox

a. *Mary's Repression (Id)*

In this quote, the authorial voice clearly speaks for Mary, rather than herself. It tells about her impression of her own mother, and her initial disposition is described explicitly in Chapter 2, page 17:

[I]n fact, and as she was a self-absorbed child she gave her entire thought to herself, as she had always done. If she had been older she would no doubt have been very anxious at being left alone in the world, but she was very young, and as she had always been taken care of, she supposed she always would be. (Burnett, 1911: 17)

She is under the assumption that she would be taken care of for the whole life, as she has never experienced anything outside of the life she lived. Nor did she ever see her parents often, explaining that no one truly loved her enough to care for anything that happened in her life, so long as she existed. She only knew how to be self-absorbed with herself and what she wanted, receiving no genuine love from anyone and never taught to do much else in her life, either.

The following quote details on Mary's appearance. It doubles as insight on how exactly she feels in this situation. On the surface, it appears that the density and immeasurable size of the manor is what is causing this small feeling. However, keeping in mind that she is being surrounded by a newer, unexplored part of her life, that causes her to broaden her perspective of the world considerably. This is seen in Chapter 3, page 33: "*As she stood on the stone floor she looked a very small, odd little black figure, and she felt as small and lost and odd as she looked.*" (Burnett, 1911: 33).

The inner workings of Mary's mind are typically described in a similar fashion to this, or sometimes figuratively to suit her situation. She is far timider and more hesitant to life, rather than Anne who decides taking risks in life would lead to her happiness, much faster. Mary seeks reassurance in every way, be it through dialogue, action, or observation. Anne relies on the same aspects, however, more so heavily focused on dialogue to trigger the changes from what she says. Mary is keen to observe carefully, using dialogue when she sees fit. An observation on one of the aspects that shows how Mary had lived her life, before coming to Misselthwaite manor is exceedingly evident, in Chapter 4, pages 40-41:

It had not been the custom that Mistress Mary should do anything but stand and allow herself to be dressed like a doll, but before she was ready for breakfast she began to suspect that her life at Misselthwaite Manor would end by teaching her a number of things quite new to her – things such as putting on her own shoes and stockings, and picking up things she let fall. (Burnett, 1911: 40-41)

Even dressing herself has become a task she is unaccustomed to. This, as well as some other instances, show gaps in her behaviour much like Anne, who lacks in similar respects from the lack of parental love. Mary's own mother, dies without having given any form of guidance for her daughter, while Anne was never presented the opportunity to be loved until she is taken into the Green Gables by Matthew and Marilla. As the dispute between herself and Colin continues, her argument against him, is an effective self-reflection of herself without her knowing she was capable of being outwardly expressive about her own previous attitude, as seen in Chapter 16, page 202:

'You are a selfish thing!' cried Colin.

'What are you?' said Mary. 'Selfish people always say that. Anyone is selfish who doesn't do what they want. You're more selfish than I am. You're the most selfish boy I ever saw.' (Burnett, 1911: 202)

The relevance of quotations in regards to the themes of loss and recovery, are highly contrasted in the character disposition described. The varying the degree and amount of change that happens, takes place during most key points from the entire novel. A clear contrast of character disposition from the theme of loss, is seen where Mary is emotionally unattached, possesses a sour personality and has lost everyone around her, including any semblance of childish behaviour, other than her tempestuous way of behaving against her babysitter as well as the rest of the maids when she stayed

in India. As mentioned in brief earlier, about her similarities and contrasts to Anne, something that clearly defines the both of them is how exactly they take interact with their environment with where their disposition was at the beginning of their stay. As for the themes of recovery in this section, Mary is explicitly described to have made the changes in her life through small trysts of courage and motivation. Her imagination begins to bloom with the right push from the environment, whether that would be inside or outside the manor. Her physical recovery is mentioned as well, having seen her appetite return to her from how much her emotional state has recovered. Mary appears to have repressed any and all positive emotion from herself, with her previous lifestyle depriving her of any happiness until she moved. A main contribution to her physical and mental state united between the garden she learns to care for, and the people she befriends along the way.

b. Mary Susceptibility to Act Differently (Ego)

Mary acknowledges the fact that she is simply unlikable, and expresses her pessimistic nature, in Chapter 7, page 79:

'He wouldn't like me,' said Mary in her stiff, cold little way. 'No one does.'

Martha looked reflective again.

'How does tha' like thysel'" she inquired, really quite as if she were curious to know.

Mary hesitated a moment and thought it over.

'Not at all – really,' she answered. 'But I never thought of that before.'

Martha grinned a little as if at some homely recollection."

Mary appreciates Martha's company, never having been used to the emotionless company such as what her ayah had given her. "Mary felt lonelier than ever when she knew she was no longer in the house. (Burnett, 1911: 79)

She believes and knows she is a disagreeable little girl, even if she has never acknowledged it, much like her Id response. It relates to the Ego, in how she is expressing her answer, and how honest she is willing to elaborate after it.

Later when Mary is having an altercation with Colin, she is indignant and cross that most likely betrayed as to how he could act in such a way with the time they've already spent talking together, found in Chapter 16, page 200-201:

Mary's lips pinched themselves together. She was no more used to considering other people than Colin was, and she saw no reason why an ill-tempered boy should interfere with the thing she liked best. She knew nothing about pitifulness of people who had been ill and nervous and who did not know they could control their tempers and need not make other people ill and nervous, too. When she had had a headache in India she had done her best to see that everybody else also had a headache or something quite as bad. And she felt she was quite right; but, of course, now she felt that Colin was quite wrong. (Burnett, 1911: 200-201)

She greatly considers her own past actions before choosing the right words to say towards him. His very actions made her think twice about her words, as her and Colin were similar in that regard. Mary acknowledges that her own actions were wrong, too, and hoped her words would steer Colin away from the same behaviours she has exhibited in the past. She even hesitates to reconcile with Colin, as she had a semblance of understanding towards his personality in Chapter 16, page 207:

'I said I would never go back again – d' she hesitate, knitting her brow – 'but perhaps, just perhaps, I will go and see – if he wants me – in the morning. Perhaps he'll try to throw his pillow at me again, but – I think – I'll go.' (Burnett, 1911: 207)

One day, after Colin is satisfied with his prickly behaviour towards Dr. Craven, Mary chooses to speak on this, in Chapter 22, page 277:

'I'm sorry for him because of that, of course,' said Mary, 'but I was thinking just then that it must have been very horrid to have had to be polite for ten years to a boy who was always rude. I would never have done it.'

'Am I rude?' Colin inquired undisturbedly.

'If you had been his own boy and he had been a slapping sort of man,' said Mary, 'he would have slapped you.'

'But he daren't,' said Colin.

'No, he daren't,' answered Mistress Mary, thinking the thing out quite with out prejudice. 'Nobody ever dared to do anything you didn't like – because you were going to die and things like that. You were such a poor thing. (Burnett, 1911: 277)

She felt and looked on to what Colin had done to Mr. Craven, was similar to how she used to act towards others, regardless whether they were good or bad people. Again, she does not wish for Colin to have her same attitude, and invites him to change as she illustrates the example as a scenario to show how disappointed she feels with his actions, and in turn, of her own.

Mary's expression of the themes in relation to ego, are more subdued rather than Anne's. The representation of the theme of loss, can be seen from how little etiquette she was taught and was allowed to learn, and her world having been limited since the day she was born. She realises upon her first interaction with Ben Weatherstaff in her superego section. Following that, her interaction with the robin in this section, that she truly was contrary as everyone had told her she was. She had begun to develop a new sort of sadness for herself, openly expressing her distaste for herself to Martha. Her recovery begins when she develops a new goal to revitalise the garden, agreeing to meet Dickon, Martha's younger brother. She is excited to meet him, despite her hesitancy to make new friends. She meets Colin as well, seeing much of her previous disposition in him. Mary even works to advise him about the different attitudes and actions that were acceptable and unacceptable, much like she has learnt from Martha and Dickon. Rare bouts of joy in her heart, have also accounted for every bit of progress she takes to fully accept herself and enjoy the wonders of the outside world.

c. Mary's Mindset (Superego)

Here, Mary begins to reflect on herself whether she was even a good person and deserved to be 'right' in most circumstances. Something she has never wondered for the entirety of her life, in Chapter 5, page 54:

This was plain speaking, and Mary Lennox had never heard the truth about herself in her life. Native servants always salaamed and submitted to you, whatever you did. She had never thought much about her looks, but wondered if she was as unattractive as Ben Weatherstaff, and she also wondered if she looked as sour as he had looked before the robin came. She actually began to wonder also if she was 'nasty-tempered'. She felt uncomfortable. (Burnett, 1911: 54)

The revelation had made her uncomfortable, rather than infuriated like how she would usually react. Her thoughts are not made known, however, as she chooses to keep them for herself. Her improvements are listed as such from her own observations, as seen in Chapter 5, page 64:

At the moment a very good thing was happening to her. Four good things had happened to her, in fact, since she came to Misselthwaite Manor. She had felt as if she had understood a robin and that he had understood her; she had turn in the wind until her blood had grown warm; she had been healthily hungry for the first time in her life; and she had been healthily hungry for the first time in her life; and she had found out what it was to be sorry for someone. She was getting on. (Burnett, 1911: 64)

The fact that she identifies four distinct differences in her life, is what makes her increasingly complacent, observant, and at most times, quiet enough to think about what was happening to her and what she could do to become better.

Mary begins to take initiative of actions she should have acted on in her life, and begins to break away from her former habits of waiting to be served and aided from head to toe. This small but significant change is found in Chapter 6, page 69: *"Now she was followed by nobody and was learning to dress herself, because Martha looked as though she thought she was silly and stupid when she wanted to have things handed to her and put on."* (Burnett, 1911: 69).

As she is being taken to see Mr. Craven, negative thoughts towards the mysterious man arises her foul mood for something quite different than her usually shallow level of dislike. She was insecure about her disagreeable personality, found in Chapter 12, page 140: *"What was there for her to say? She was obliged to go and see Mr. Craven, and he would not like her, and she would not like him. She knew what he would think of her."* (Burnett, 1911: 140). She is seen suppressing her anxiousness and translating that feeling into one of dislike to get rid of how weak she had felt in that moment. Mary's hesitance to potentially ruin her happiness with a secret she is tempted to reveal, begins affecting her when Colin begins to say he would use any means to open the garden door she so generously described about, in Chapter 13, page 159: *"Mary's hands clutched each other. Everything would be*

spoiled everything. Dickon would never come back. She would never again feel like a missel thrush with a safe hidden nest." (Burnett, 1911: 159). She has found something and someone good in her life and like anyone, she refuses to lose it. So, she gauges for how trustworthy Colin is, instead. Again, Mary realises that her improvements have been good ones, in Chapter 15, page 183:

Mary had seen herself in the glass sometimes lately when she had realised that she looked quite a different creature from the child she had seen when she arrived from India. This child looked nicer. Even Martha had seen a change in her. (Burnett, 1911: 183)

The nuances that relay the themes expressed by Mary in this section, show the themes of recovery predominantly through her constant self-reflections and discoveries she makes about her personality. She begins to notice how much of an inconvenience she was to people instead of the other way around. She courageously decides to befriend Dickon for a change, and her discovery of the garden further spurs her will to do more for it, much like she does more for the people around her. Mary is also much slower to anger than she once was, thinking over her reasons for why someone or herself would be upset, think her argument through and test whether she was truly in the wrong or not.

The theme of loss portrayed through Mary's superego involves the uncomfortable truth about herself. How meaner she used to look and what she could possibly change about herself. It took her great efforts to overcome these things ever so slowly, her temper and attitude nearly resurfacing when she is set to meet Mr. Craven. She assumes the worst, but her improving reaction begins to slow down and fall to something away. There is much voluntary suppression on her part, to quell her temper and the words she uses against people has begun to lessen with every day she spends in the garden.

DISCUSSIONS

Themes of Loss and Recovery in Both Novels

Focusing on the themes of loss and recovery found in both novels, there are many similarities and differences that the protagonists have in comparison to each other. Similarities mentioned throughout the comparative process and categorisation of the nuances through the tripartite model, shows their immense resemblance of lacking in parental love in any way, shape or form. Anne and Mary struggle with not being wanted or loved by everyone. However, they are distinguished by how different their personalities are described in the beginning. While Anne is bright, hopeful and full of imagination to cope with her circumstances and help her get through the inevitable situation in her life, Mary is entirely the opposite. Mary grew from a wealthy and comfortable, but terribly miserable household. She is disagreeable, disrespectful and troublesome. Her outlook on the world is dull, lacking any and all sense of imagination. How they express this feeling of being unwanted, comes from feelings of anxiousness, worry, disappointment and anger. When Anne realises, she is not wanted in the Green Gables, she is disappointed and laments over her worries with fears that were founded as she had expected. She also takes her anger out on Mrs. Lynde and Gilbert Blythe when commented on her appearance. Mary reacts similarly to this, becoming angry at Martha and her tutor, even feeling anxious and worried about Mr. Craven whom she does not know yet. Her disappointment is also in herself when she realises how much her wrongs piled up to.

The third point of similarity, is their move into a new environment, relating with the next section on bildungsroman as the unitary genre of the two. As for the contrasts, the primary point that takes their journeys to two separate ways lie in how they react to the environment, as briefly mentioned in the comparison of evidence. Mary is careful, selective almost, to how she chooses to spend her time at Misselthwaite. After realising many unlikable things about herself, she is not only selective in that regard, either, treating people the same way. She prefers to observe and discern whether the person is trustworthy, even self-evaluating for a while before she springs into action. Alternatively, Anne is almost reckless as she pursues every opportunity her way in order to quicken those changes, she may or may not be aware as something positive for her life. She desires to grow up quickly, but upon having what she wants, she is clueless and quite disappointed when things are not as beautiful as she used to imagine them. Despite this, she continues to be responsible, caring, much quieter, but increasingly intelligent. Signs of distaste towards her and Mary's pasts respectively, show that Anne is more vocal about it, acknowledging the terribleness of the experience. Mary only acknowledges as if stating a mere fact, clueless whether her upbringing was good or not.

Bildungsroman Connecting Themes of Loss and Recovery in Both Characters

Bildungsroman, connects the themes of loss and recovery in ways that both impact Anne Shirley and Mary Lennox throughout the story. Through how their nuances were depicted, quoted, and explained with additional insight from a psychoanalysis perspective, these themes are represented collectively, rather than definitively by their own. The reason for their collective representation despite both of their meaning inclined differently, is that while they may happen separately in some cases, one does not exist without the other. Bildungsroman relates to the themes because the characters learn how to grow, whether realising it or not. Be it through the observations from others, their own self-reflection, or even through authorial intrusion. Bildungsroman in novels have the tendency to begin with protagonists who are outcasted, but end happily, where the character finally belongs somewhere and have gained the ability to reflect on past mistakes to know that the journey had made the character a better person (Bulger, 2017). This is the kind of formula both Anne Shirley and Mary Lennox follow.

While following the same formula, both characters bear similar characteristics as well that make them compatible. Both of them have lost their homes, or places they had stayed in. Although neither of them were very attached to those homes, there were events in their lives both good and very bad that they held on to. Anne has had many a tragedy in her life, from being judged by her looks, intellect and personality and so has Mary. Although, the degree of their judgement also differs. While Anne has a bright, outgoing personality and fantastical imagination, Mary does not. She's an angry, upset and bitter child who does not so much as rely on imagination to cope with her problems. Both of them are shown to deal differently with other children as well, whereas Anne is tasked to care for other children that she does to the best of her ability, Mary is teased for her personality with a rhyme by the children she lives with. Yet both Anne and Mary are equally rejected by everyone they see, despite not understanding the world as much as everyone else, being children. They, too, were not given an ounce of love since the day they were born.

Both of them do share a point where their life changes entirely. Moving to a new environment for one, and being surrounded by people who appreciate them being second, they begin to change themselves ever so slowly. After being surrounded by everything beautiful in the Green Gables, Anne takes a liking to whatever she sees, going as far to imagine so much more than what she is given. She appreciates Marilla and Matthew, all her friends, and everyone she knows, despite starting her unsightly introduction into the neighbourhood with a temper tantrum. As for Mary's move into Misselthwaite Mansion, she, too, begins with a temper tantrum like Anne, over a misconception from someone else. But as she begins to wander outside, and befriend people one by one with a cautious mind, she begins to blossom into a chatty young girl who is fond of the outdoors and of the people she starts to hold dear. Her love for the garden although instantaneous, grows much like the plants inside, however, this time it is for other people rather than just herself. She learns to share, trust, and believe in good things for the future as well.

Authorial Expression Related to the Characters

It was in 1905 that Montgomery wrote the novel, *Anne of Green Gables*, whose manuscript received multiple rejections from several publishers. Later in 1907, she re-read it and attempted to have it published once more, eventually having it accepted by the Page Company of Boston and was fully published in 1908 (University of Prince Edward Island, n.d.). The basis of the story's setting is in Prince Edward Island. This happens to be the very place Montgomery herself spent most of her time in. The heroine is situated and pictured there as if acting as a reflection of Montgomery's own childhood. Being pictured in scenarios that—despite expressed imaginatively—are detailed and written in accordance to the circumstances that would have befitted the time period and attitudes of the townspeople. Anne's own boisterous nature reflects in Montgomery's diary entries, even Anne's classroom is pictured as the Lower Bedque School in Prince Edward Island.

Much like Anne, Montgomery, too, discovers her passion for writing. In the novel, Anne forms a book club to indulge in her passion for writing. She forms the club itself for the rest of her friends to either help with their stories, or hear their own. Anne's stories mostly consist of things such as the beauty of nature, tragedies, friends and love. Although Marilla considers it whimsical, Anne finds a great interest in forming other people's stories and it shows when she attempts to re-enact one by the

stream with her friends. When Matthew passes on, Anne's act of selflessness to give up her scholarship so she could tend to Marilla and save the Green Gables from being sold. This relates to when Montgomery had received news of her Grandfather Macneill passing away, promptly returning to Cavendish to care for her grandmother who would have left her home. She, like Anne, stayed there for a long while.

In 1887, Burnett travelled to England yearly and divided her home between London and Washington D. C. She finally remained in England in the 1890s were at Great Maytham Hall, which inspired *The Secret Garden*, as it was a large house with a beautiful garden that would often be her escape. It was later in 1907, where she focused solely on writing, publishing, and editing *Children's Magazine*. *The Secret Garden* (1911) was finally published after working many years on it (Deadtree Publishing, n.d.), with Burnett herself believing in the power of gardens that she viewed as places of healing and recovery (Gerzina, n.d.). Mary's own life was inspired by Burnett, during her time in the Great Maytham Hall. Her fascination of gardens and nature, is also seen translated from Burnett's own interest. Descriptions of Mary's fascination with her passions for gardening are detailed and lifelike. They can be seen from how the flower beds are described, the state of the garden, the forest Mary first meets Dickon in, and even on the outskirts of Misselthwaite Manor. This and many more descriptions further solidifying this strong display of affection for all things nature.

Much like Burnett, Mary was also required to travel from one place to another in her life in order to find a place she could call home. Being forced to do so from personal circumstances. Gradually, Mary's sadness shifts into something different upon her discovery of the garden. Burnett's strong belief in the healing power that gardens could offer is shared with Mary's own growth with the garden throughout the story. Mary also shares this belief, having gone through the experience like Burnett had, caring for the garden as best as she could when she had first discovered it.

CONCLUSION

The conclusion to this study revolves around the identification regarding the portrayal of themes through the nuances of character disposition with main focus to the theory of themes, psychoanalytical criticism (the Tripartite model), and character theory, alongside bildungsroman. How the nuances of character disposition represent the themes of loss and recovery in both novels is seen through the description of the chapters. Each event that occurred to both of the main characters were highlighted. These descriptions, aimed to provide context and enrich the background of the characters with the chosen themes and character disposition, by gathering knowledge on the main sequence of events for the protagonists so as to fully understand what sort of occurrences will be discussed. All of this was done before attempting an ascent towards applying the comparative method. Meanwhile, the nuances of character disposition of both characters in representing the chosen themes, were analytically compared through the presentation of the chosen theories and evidence. The evidence presented contain statements the character has made in relevance to the chapters described in Chapter II, figurative language, actions, explicit or implicit descriptions given by the author, and indirect or direct characterisation from other characters. The separation of nuances in accordance to the Tripartite model derived from psychoanalysis. Which was used to provide categorisation for which behaviours specific to either Anne or Mary. The novels were revisited again for closer reading, and quotes were taken to reflect the separation of the model. The separation was done with three key factors about the Tripartite model in mind. The three factors regarding the model include, Id representing repressed or unconscious blocking, Ego representing expression in a neutral bond between the Id and the Superego, and finally the Superego representing repressed or voluntary blocking. Separation occurred for the reason that there tended to be varying forms of actions and instances that could be labelled differently. Hence, blanketing them under a one of the psychoanalytical terms to highlight the core focus of each section. It was also considered how that section would showcase evidence, relevant to the presented case of theme identification.

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COMPETING INTERESTS

The authors declare that they have no competing interests.

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