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**The Conflict between Imagination and Social Expectations**  
*in Anne of Green Gables*

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## Dedication

To my forever source of inspiration that had a constant faith in me, whose support, love, prayers make me able to get such success. I heartily dedicate this work to my father and mother **Khalid & Anissa.**

To my sisters, brothers and my dearest niece Anfel.

To my lifelong friend Samia who has always been by my side and kept me sane.

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## Abstract

The early twentieth century witnessed one of the most potent works produced by a woman who suffered from a miserable life as an orphan child. Yet; these hardships were a big inspiration for her to write. Lucy Maud Montgomery through her novel *Anne of Green Gables* reflected her struggles in thirty eight chapters and offered readers a trip into a child's mind. Just like women, children in Canada before the 20<sup>th</sup> Century were expected to adhere to the social codes as they are. As time passed by, the position of both women and children began to move forwards thanks to the political, social, and especially economic advancements that provided education for children. If a child, and specifically a female child chooses to deviate from the guidance of society and to let her imagination control her life, it would definitely lead to a conflict and this was the case in the novel. The aim of this research paper is to analyze the conflict between imagination and social expectations in the novel *Anne of Green Gables* starting by an overview about the Canadian society and literature status during the period 1900's in order to pave the way for the second chapter that comes to a conclusion that the result of the conflict is favorable for the imaginative protagonist.

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# Introduction

## Introduction

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Literature is widely considered as one of the fundamental forms of human artistic expression about a collectivity of man's emotions, thoughts, reminiscence and concerns, aiming at delivering both pleasure and benefit with the finest style of writing. As times change, literature witnesses a chronology of genres. Each one of those genres reflects a specific setting and conditions. Besides, teaching English has always been relying on literature as a crucial field of study since it assists in bestowing a better understanding of the world through the lens of literary works.

Children's literature appeared as a new, distinctive form of literature that sheds light on a marginalized category in the past times. Specifically in Canada, children's position in the society was quite neglected by adults. Thus, some writers thought that it was worth trying to start writing about children, indeed their aim was fulfilled. During the period from late 19<sup>th</sup> century till the early 20<sup>th</sup> century, along with impressive literary works in children's literature, the Canadian writer Lucy Maud Montgomery introduced her outstanding novel entitled *Anne of Green Gables* in 1908. This classic novel was not only cheered by children but even adults and it is still vivid in the present day. In fact, this literary piece of work is not just a mere tool of entertainment for kids, but it displays a body of morals and it is a mirror that reflects the harsh life of the author as a poor orphan embodied by the main character named Anne, the girl who gained the readers hearts.

Thus, this research paper is devoted to discover the conflict between imagination and social expectations in the novel *Anne of Green Gables*, it seeks to turn attention towards Canadian children literature and discovers a different kind of work that deserves a profound examination. This work, aims at describing the kind of the main conflict that occurred in the novel and the way Anne and the rest of the characters dealt with it. Based on these considerations, the following questions are to be answered:



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- What is the position of imagination in the novel?
- How is the reaction of society towards Anne's imagination?

In an effort to answer these questions, this dissertation follows a historical analytical approach. The first chapter is a theoretical part which sustains the reader with an overview of the Canadian society including both woman and children as a neglected category during the early Twentieth Century, as well as to the reflection of social status in children literature. Additionally, it identifies the contribution of women writers in the significant evolution of literature in Canada.

The second chapter is a practical part that intends to analyze the conflict between imagination and social expectations as a theme in the novel *Anne of Green Gables*, starting by a thorough analysis of the main character, then the setting; that plays a crucial role in the novel, the plot summary; in order to provide a general understanding of the story and examine the characters; who were involved in the conflict against the protagonist.

# **Chapter one**

## **An Insight into Canadian Society & Literature**

## 1.6 Introduction

Over the first half of the 20th Century, Canada's social landscape witnessed many changes. Increased urbanization and industrialization also the influx of immigration were among the factors that influenced the everyday lives of children in Canadian families (Bohnert et al 2)

During this era, Canadian cities exploded in growth but there were poorer delivery of social services for all the inhabitants. From one side, there was a huge gap between the rich and the poor. For instance, many workers lived in slum-like conditions in the over-crowded cities. Owing to the fact that working class conditions were deteriorated, they began calling for change, however, child labor was tolerated. In the other side, women started to organize movements and campaigns claiming for the right to vote in order to achieve their needs. Along with the social change including advanced education for females, women extended their influence in literature. Female writers notably novelists wrote about various topics including politics, national identity of Canada, women's right, more specifically children's writers who were reaching a wider readership and an international success.

## 1.2 Early 20th Century Canadian Society

The turn of the 20th century led to many changes in Canada. It became an industrialized nation. The focus on change for women was to get out of the private sphere and move to work outside the home. Women created organizations to demand social justice, increase educational opportunities and advance the suffragette movement. On the other hand, a lot of citizens faced very challenging working and living conditions after moving to the city, 'the urban poor' emerged as a new class. Also, a sense of Canadian identity was emerging during this era (Canada at the turn of the 20th).

In the period during the late 19th century to early 20th century, Canada was increasingly affected by industrialization. It can be seen through the growth of cities as well as the factories

which demanded more employees to fulfill services, hence, both women and children were involved in the workforces (M.Summers & Solski 4).

A massive influx of immigrants intended to settle uninhabited parts of the Canadian west, helped change the fundamental ethnic groups of the country. “The 10 years between 1906 and 1916, when Canada welcomed about two million new residents and between 1900 and 1912, Canada experienced its first large influx of non-English speaking immigrants. The greatest part of this early wave occurred between 1906 and 1911 and close to 20% of the newcomers settled in Ontario” (cited in Mathien 70).

Immigration had a strong effect on Canada’s historical development, from countryside in the early part of the 20th century to the building of Canada’s largest cities.

### **1.2.1 Children in 1900’s Canada**

The changes that were brought to Canada touched the most marginalized category in the past. Mathien shed light on how children’s lives were shifted, she claims:

By 1880, the young child was no longer seen as inherently depraved, but pure, although open to corrupting influences. The parent was no longer the scourge of evil, but a gardener, rooting up weeds as they appeared. The notion of oppressing children for their own good gave way to a philosophy of providing a health environment and teaching by example (21).

Canadians believed that in order to achieve the great change in Canada, it is necessary to reconsider the position of children in the society and replace child labor by schooling to produce a highly educated category that would lead Canada to the path of progress.

“Towards the end of the nineteenth century, reformers began to urge English Canadians to change their methods of bringing up their youngsters”( Sutherland 29). Those reformers had

an attention to etch a bleak picture of the position of the child in the society that they desired to reform. Sutherland affirms that:

...in their response to a sharply worded English criticism of their care of these youngsters, in their very occasional discussions of some aspects of childhood, and in the books which they provided to school pupils, English Canadians of the 1870s and 1880s did reveal something of what they thought about child-rearing and how they put their beliefs into effect. These values and customs, in turn, accurately reflected the harsh needs of their basically rural and agricultural society (30).

New methods of bringing up children were introduced during the early 20<sup>th</sup> century because children had a crucial role in the society.

### **1.2.1.1 Child Labor**

In the cities, factories thought that it would be beneficial for them to hire children rather than adults, thinking there will be more time work and less money. M.Summers & Solski state that:

While children had always worked helping on the farm, factory work was much harder on them. Many children put in 12 to 8 hours a day, six days a week, to earn a dollar. Some children had to go to work before the age of seven; they tended machines in spinning mills and hauled heavy loads. They were forced to work long hours in unsafe conditions. Working children had no time to play and did not go to school. They barely have enough time to rest or often became ill (5)

Children were supposed to live a better life, enjoy their rights including, suitable nurture, education, health care, entertainment etc...Yet, the Canadian society had neglected their needs and was only interested in their involvement in labor.

Later on, things began to move forwards .the government tended to call children for education, “In 1897, Ontario passed a law requiring all children under 14 to go to school” (M.Summers & Solski 5). Nevertheless, parents were not interested in the laws that emerged in

favor for children, because they considered their children as economic assets for them. Therefore, they tended to lie about the ages of their children in order not to be taken to school and help more in work.

Before the early 20<sup>th</sup> century, work was an inevitable fate in children's lives. Both genders participated in household and farms. For instance, Nova Scotia in 1887 passed a law for boys at age of 10 to join coal mines. The development of industries in Canada during the late 19th century, led to expanding figures of children worked for wages with unprecedented regularity and intensity in the new mines, mills and factories, often far removed from their parents (McIntosh<sup>2</sup>).

The view of childhood became a central concern to reforms who claimed to remove the concept of child labor, instead, they started to promote for a better conditions for children such as a good nurture and appropriate schooling.

In an online article about child labor, Barman Jean introduced some crucial backgrounds about laboring children in this era he claimed: "many jobs for children were considered "dead end" — poorly paid, menial positions without any opportunity for advancement"(3). According to him, the government made steps to improve living conditions for children. For example, many provinces had enacted labor laws to restrict the employment of children thanks to the social reformers who contributed to change children's way of living. As a result of their efforts, in 1970s and 1880s, the regulation of child labor in factories and mines was passed by the first wave legislation. Yet, the prohibition of child labor was not introduced until the 20th century (3-4).

Things did not continue the way they were in the times of 1800s. As Canada witnessed a huge change in all aspects of life, children were the most fundamental change; their lives

transitioned from being neglected to being the centre of concern and they even moved to engage in schooling.

### **1.2.1.2 Orphans Reality in Canada**

Throughout the late nineteenth century, Britain was faced with poverty, pollution, and social inequality. As a result, hundreds of thousands of people especially children migrated to Canada seeking better conditions, but they were forced to live in horrible, slum-like conditions.

Roberts-Pichette mentions that after the confederation, a large number of children were brought from Britain to Canada and settled there between 1869 and 1948 under the assisted juvenile emigration movement. The latter is called by the Canadians as “home children”. British children destined for Canada were inevitably poor, undernourished, and hungry, and had often been neglected or cruelly treated when they were admitted to an emigration agency’s home in Britain. By the time, they had received medical and dental attention, good food, new clothes, and social training so that when they boarded the ship most groups looked very much like any well-groomed group of British school children of the period. In Canada, most people thought these children were orphans, but this was because in Britain at that time, children whose father had died or deserted them were often called orphans. Probably less than five percent of home children were true orphans. (1-6).

Youngsters coming from Britain became orphans and were called ‘home children’. The latter is defined by Roberts-Pichette as:

“Home children” is a Canadian term, probably in everyday use since the early 1900s. However, it was rarely, if ever, used in newspapers where juvenile immigrants were commonly referred to by the name of their sponsoring agency, perhaps as “British youth” or often carelessly as a “Barnardo boy/girl” (2).

These children did not have the right to be adopted so they joined agencies that occupied them, they were working for a living though they experienced a harsh life there.

Both Miss Macpherson and Miss Rye were in charge of selecting suitable homes for the children. In 1875, Miss Rye reported: “of the 1304 youngsters she had placed, she had in all 290 children sent back, for whom she had had to find over 700 places” (cited in Sutherland 33). Families, who needed children for farm works, were heading to the agencies that were responsible of the orphans. “People applied to her for children”, explained Miss Rye: “sometimes for the purpose of adopting them, and sometimes as servants” (cited in Sutherland 35).

### **1.2.1.3 Children’s Education**

Along with Legislation included restrictions, compulsory schooling laws for children were introduced. For instance, in 1871, the provinces and territories in Ontario began introducing compulsory school laws.

The late 1800s and early 1900s, was a period when many inventors and pioneers had an influence on the development of Canada that directly helped businesses to expand, or people to live easier lives. Others pioneered new roles for women or better schools for children. In fact, George Ross was Ontario’s Minister of Education (1883–1896) and Premier (1899–1905); he improved the education system in the province, building many new schools to house the rapidly expanding population. At that time, there were lots of disputes over language and religion. (Jennette & Green 17)

From the early 1870s to the mid-1920s all the provinces enacted legislation requiring school attendance. Sanctions were imposed on families that did not comply. In 1891, Ontario



legislation required compulsory school attendance for 8-to-14-year-old children. In 1921, the Adolescent School Attendance Act increased the age of compulsory attendance in urban areas to 16. Following compulsory attendance, provinces gradually restricted child employment by the age of the child and by requiring students to pass through minimum grade levels. Although exemptions were common, legislation was designed so that compulsory education and labour restrictions were mutually supportive (Barman 6).

In the 19th century schooling became a dominant childhood experience. Around 1800s only a small number, mostly boys, had much formal education. By 1900s, most children attended publicly supported schools for a few years, and many attended consistently between about 5 and 16 years of age. Although this change in attitude affected all children, the one sees evidence of it first in the care of dependent children. Changing economic conditions accompanied changing attitudes to children. Thus children attended school since maturity and compactness of settlement, improved roads, etc, made it easier for them to meet for schooling. For instance, mature farms could more easily spare youngsters for at least part of the year to go to school, also parents came to see that education was increasingly useful in a society in which commerce and then industry became important. Parents recognized that, for many jobs, literacy was becoming a practical necessity rather than an ornament. (Sutherland 10).

“From the 1880s to the 1920s, Canadians wrought enormous changes in the schooling of their children” (Mathien181). As standards of living arose, Parents increased their commitment to the formal education of youngsters. However process of schooling in Canadian society, tried to make schools more humane, more child-centred . Mathien states that:

English-speaking Canadians also improved the quality of their educational enterprise. Children and families made a greater investment in the time and effort they devoted to formal education. School systems improved the quality of their teachers, the teaching

materials they worked with, and the physical environment their pupils worked in. In turn, teachers improved their methods and became much more adept in their handling of a wider range of children compared to the situation which had existed thirty years before. (190)

## **1.2.2 Women in 1900s Canada**

The role of women in society was severely restricted in the late 1800s. Married women were expected to devote their lives to their family. It was extremely rare to find women involved in business or politics. This situation began to change as some women and organizations started to challenge the limitations placed on them. During the early 20th century, Canada witnessed a new brave woman trying to speak about her rights and refuses being marginalized and put in the private sphere, so she could achieve a positive change in the social status of women in Canada.

### **1.2.2.1 Women's Suffrage**

For Canadian women, in the late 19th and early 20th centuries, life was challenging. Owing to the fact that they were women, they did not have equal rights. A middle class woman rarely left home and worked all day doing their daily routine usually contains cleaning, cooking, taking care of children and were not given the right to have an education or to work outside but most importantly was denied the right to vote until a number of suffragists stuck up for the women of Canada who were deprived of their basic rights.

The necessity of being male to vote reflected the emerging Victorian idea of placing women and men in separate spheres. Women were idealized as guarantors of cultural survival, who had no place in political life. They were expected to remain at home, producing children and preserving culture.

In the early 1900s, a significant growth of the suffrage movement emerged in Ontario. In fact, it was time of urbanization and immigration so these two aspects helped to gain larger number of people who would support the franchise women.

Predominantly, in the article 'Women's suffrage in Canada', Strong -Boag states:

By the last decades of the 19th century, Canadian women increasingly protested against discrimination in education and paid employment as well as violence against women and children. One remedy was the suffrage campaign, which was led by many first-generation university graduates and female professionals in medicine, teaching and journalism. Suffragists advocated for the extension of suffrage to include women. They also insisted on the value of women's maternal qualities in private and public life (8).

Strong- Boag also claims that the majority of Canadian suffragists relied on peaceful campaigning. While they campaigned at every level of government for the vote, suffragists made their first inroads at the local level. Many Canadians believed that women's mothering and domestic qualities were especially useful in managing local affairs. By 1900, suffragists had won municipal voting privileges for property-owning women in many cities, and some women could vote in elections for park, library and school boards (11).

After a long time of acts, movements, campaigns, and speeches, the reality of women's vote came into existence. This move was one of the main factors that shaped the reality of Canadian society today. It better illustrated the Canadian value of equality and gave a fresh, new perspective to the government.

### **1.2.2.2 Female's Education**

The right of schooling in the past decades was not available to all the Canadians. Furthermore, the social changes that swept through the society resulted a huge interest in the education of children leading to a growth of public schooling that was in favor for the numerous Canadians who cannot afford for private schools. In fact, Females remained always subordinated

to males in spite the efforts they made to reconstruct their position, yet, they could have the privilege to enroll in schools.

To explore this multifaceted concept, Axelrod highlights the female situation in public schooling she argues:

Women, visible minorities and ethnic communities were all affected by educational changes introduced in the nineteenth and twentieth centuries. But they were perceived and treated differently from other students in educational mainstream. Even as schooling became more available to more and more Canadians, gaps remained between the opportunities available to the relatively privileged and to the less advantaged (3)

Girls in schools had always defeated boys and succeeded to enter the world of teaching and even medicine. Gaskel claims that “by 1900 elementary school teaching was done almost entirely by women. In 1872 the BC superintendent of education declared that a woman's mission was "predominantly that of an educator," specifically of infants and young children”(2).

Schooling was a very beneficial for females since it opened doors for them to get rid of the social norms, get out of the private sphere and engage in the world of work as teachers, nurses, doctors etc...However, they failed to make an end for the gender inequality owing to the fact that they were paid less than man though they were giving better results. One can come to the conclusion that education empowered females in every domain in their lives. It gave them the opportunity to enter the world of literature and introduce potent literary works.

### **1.3 English Canadian Literature in Early 20th Century**

Canadian literature is the kind of literature introduced by Canadian authors through accounts of explorers and pioneers, explorers diaries, builders memoirs, and collective records in political and constitutional history, these Canadian writers made significant contributions to the shape of Canada. Nevertheless, Canada's history is unaccomplished, and if it were accomplished , it could have created industry, trade, democracy, church, education, the arts,

and literature, as this massive institution of Canada gradually manifests itself as a great nation. (Sarkar June 1) .

### **1.3.1 Canadian Fiction:**

Canadian fiction is a word used to describe works authored and published by Canadian authors. Kathy Mezei, David M. Hayne, and Kathleen Kellett-Betsos characterize in an article for Encyclopaedia Britannica titled "Canadian Literature" as: "Canadian literature, the body of written works produced by Canadians" (3)

According to a historical survey of Canadian literature, it was earlier just an "imitation or emulation of urban norms, but as the Canadian writers started to assimilate "in a drive to construct a distinctive national culture – a reconfiguration or reevaluation of that which had been regarded marginal," they began to develop their own literary artefact (Cited in Kroller 155) .

Postmodernism, postcolonialism, multiculturalism, and feminism are all contrasted in Canadian fiction during the transformation period. Various writers tried to depict the different subjects including philosophy, feminism, psychological aspects of the life, war, education, socio-cultural issues, etc which mark major shifts in the approaches as well as phases in Canadian fiction. (Ondaatje 3).

### **1.3.2 The Novel in Early 20th Century Canadian Literature**

The Canadian novel has evolved on both levels: artistic and objective in conjunction with changing concepts of the Canadian identity. During the late 19<sup>th</sup> and 20<sup>th</sup> Century, There have been many changes in the novel's topics and techniques after the confederation , This era is distinguished by the emergence of a set of types headed by fiction. In fact, The Canadians turned their attention into the novel for the purpose of reconstructing a new identity for Canada that differs from the American and the British one. "During the first phase, from the earliest Canadian novels to World War I, the novel was given a true Canadian voice. But the pre-Federal era was more about development than achievement" (McMullen et al 1).

### 1.3.3 The Social Aspects of 1900's Novel

Novels use details of external reality to establish a character, describe a setting, or suggest a theme. They use social data not necessarily to provide an accurate picture of society at a given time and place, but to enhance some element of fiction. Given that purpose, they distort fact, Yet, novels are closer to reality than most other genres. In this vein, The fictional use of realistic detail derives from and affirms an aesthetic theory and philosophical stance with these premises: the world "out there" is objectively definable; it is separate from the perceiver; it is "real" and significant in itself, not just in relation to the perceiver. When these ideas lost their widespread acceptance around 1900, the nature of the novel began to change. As indicated by Showalter Elaine:

The dominant form in the nineteenth century had a far more direct connection with the real world: through variations such as the novel of manners, the problem novel, and the psychological novel, the genre consistently attempts to portray reality in fiction—to use ordinary language to show ordinary people doing ordinary things (3-36).

#### 1.3.3.1 National Identity in English Canadian Fiction

After the creation of the Dominion of Canada including : Nova Scotia, New Brunswick and the Province of Canada in late 19th century (confederation), English-Canadians concerns about national identity and the need for a distinctive Canadian stories raised the formation of a body of fiction that sought to identify Canadian nationhood by portarying Canandian daily scenes, situations and people. The main focus of writers of fiction was to describe the impact of Canada's unique land and heritage into the identity of Canada. In this vein, Shailaja states:

For native Canadians the issue of identity remains a central discussion within Canadian fiction, both native and national. Many Canadian novels spin around the subject of the exploration for one's identity and the necessity to substantiate one's existence. An excellent example is Robertson Davies's Fifth Business, in

which the main character Dunstan Ramsay searches for a new identity by leaving his old town of Deptford (4).

English-Canadian authors identified the land as a central aspect of the Canadian character because of its natural grandeur, agricultural potential and northern location. They wrote about the transformative effects of both the Canadian wilderness and the Canadian settlement process upon British immigrants and thereby highlighted the centrality of the land in creating distinctively Canadian individuals out of these immigrants.

### **1.3.3.2 Gender Inequality in Literature**

In Literature Gender equality, men and women having the same rights and obligations, and everyone having the same opportunities in society, has been a topic of discussion for many centuries (Dorous, Firebaugh<sup>2</sup>). Women have used literature as a voice to defend their gender equality rights. Female authors have tried to achieve extraordinary success in literature while functioning in a culture that frowned upon female literary desire. Men greatly dominated the profession (5). Until well into the nineteenth century, it was common for both male and female writers to publish under a pseudonym. Fiction was a genre that was frequently published anonymously. Fiction was considered a low genre of literature leading many authors to detach his or her name from the piece of fiction. For women especially, the cloak of anonymity was particularly essential .

Female proclamation and self-revelation were viewed as unwomanly. Therefore, writing under the identity of a man would protect a woman from the criticism for having “unladylike thoughts”. The male alias could potentially increase a female’s chances of receiving an unprejudiced review. Throughout history, women have had a weak voice in the literary world due to fear of the power man had and the lack of respect for females.

Canada was still a predominantly agricultural society up until the very end of the nineteenth century, which meant that Canadian women – particularly those in the Prairie Provinces – would have had fewer opportunities for employment outside the home than would women in any part of England at this time.

During the late nineteenth and early twentieth century it was generally assumed that the husband, earning money outside the home, supported the family with his salary (Prentice et al. 126). Due to the fact that wives usually worked inside their home, it was almost impossible for them to contribute to the family income (Darroch 434).. In former times women could not rely on any household devices, such as washing machines, vacuum cleaners or dishwashers. Thus, they had to run the household all by themselves without any mechanical assistance (Rubio and Waterston 63-64). Furthermore, wives could not depend on their husbands' support and they were usually exploited and mistreated in their own home. Taking for granted that women were the homekeepers, men hardly ever contributed anything to the household situation (Spender 185). Therefore, female family members had nobody to reckon on but they had to fulfil all the household chores on their own. Being a mother and wife at that time was often perceived as the main or even only duty women had to fulfil. Therefore, the female gender was essentially responsible for giving birth to and raising children (Devereux 127). Marriage of convenience was mainly a characteristic of the late nineteenth and early twentieth century., it was the woman's obligation to raise a family. Should a woman be unable to have children, she would no longer be esteemed by society (Prentice et al. 180).

Traditional farming in late nineteenth-century Canada meant hard work. While male farmers were generally in control, their wives were often disadvantaged (Cormier 209-210). Living on a farm, women usually did not have a real job but they were committed to work as a farmer's daughter, wife or sister. Thus, they were paid very little or nothing for the intensive work



they performed (Prentice et al. 121-122). While men's work received societal credit, the duties of the female family members were not acknowledged but rather taken for granted. The only compensation a wife received was her family's safety and health (Prentice et al. 125). Apart from domestic service, the profession of a teacher was a favoured job by women in the nineteenth and early twentieth century. It was available to many young women and more and more girls became attracted to and interested in this field of work (Gammel and Dutton 108). Harrigan (491) illustrates that women made up 61 percent of all teachers in Canada in 1870. This number increased further and in 1915, 83 percent of all teachers were female (Harrigan 491).

The educational system in nineteenth and early twentieth-century Canada was dependent on geographical features and other aspects... In the second half of the nineteenth century, the territory enforced considerable improvements and introduced 'The Free Education Act'. Most women longed to go to university, ambitious and willing to learn. However, only a few had the chance to attend college and gain a higher education, while the majority had to reconcile themselves to their homes and families. Girls' ambitions were considered to be pointless because they were expected to stay at home anyway; their ambitions were regarded as an abnormality and girls were discouraged from being proud of their achievements (Åhmansson 115-116). While the majority of Canadians were Protestant, a large group of Catholics had also taken root, particularly in francophone regions. Religion continued to be dominant up to the first decades of the twentieth century (Howey, *Secular* 399). Especially female citizens found comfort in and gained strength through their religion. Female emigrants, but also women who did not have many friends or relatives, constantly turned to religion for advice (Prentice et al. 163-164). For some women "faith gave meaning to their existence," which shows that they often identified with religious ethics (Prentice et al. 164).

Given this intense cultural pressure placed on women in this period, and the superior status offered to many women who chose to place marriage and family above employment, one must be careful not to dismiss or belittle decisions taken by these novels' heroines that may not sit well with more modern feminist sensibilities as, in the words of Julia McQuillan and Julie Pfeiffer, '[f]eminism does not necessarily condemn conventionally "female" choices' (29).

### **1.3.4 Major Common Themes in early 20<sup>th</sup> century Canadian Novel**

"The theme may be defined as a silent abstract idea that emerges from a literary work's treatment of its subject matter; or a topic recurring in a number or literary works" (Baldik 258).

As a literary device, the theme alludes to the core deeper meaning of a written work. When the writers give a unique insight of the real life portrayed through a narrative, they enable the readers to perceive and interpret the themes instead of directly hold it. The readers while analyzing a literary theme, they develop a significant comprehension of the work and can utilize this understanding beyond literature as a way of grasping a more sophisticated sense of the world. Themes in literature tend to differ depending on the author, the period, the purpose, the style, the genre, etc.... Lukens defines literary theme as: "the idea that holds the story together, such as a comment about society, human nature, or the human condition. It is the main idea or central meaning of a piece of writing," (cited in A. Johnson 20). Nevertheless, any literary piece of work can have different themes in only one text and the same or similar themes may be repeated in various works.

#### **1.3.4.1 Nature**

The relationship of individuals with nature is often expressed in various ways such as: painting, photographs, sculpture, songs, videos and especially literature. Canadian writers have articulated their feelings about nature through literary works (Kate Turner, Bill Freedman)

The climate of Canada influenced their writings to a great extent and often their writings include nature as a tension in the life of man and at times it plays the role of a divine force, Notably *The kindred of the wild* (1902) by Charles G.D Roberts .

Nature and its celebration is a central theme in Canadian children's literature published in the late nineteenth and early twentieth century. Because the nation identified itself with the natural environment, authors frequently included descriptions of the landscape into their stories (Galway 11). Generally speaking, two quite opposite portrayals of nature can be found in Canadian literary works for young people. Some illustrate nature to be hostile and dangerous, ignoring its beauty and uniqueness (Galway 146, 152). Various characters in former literary works were exposed to the harsh wilderness and for them nature represented some sort of adventure or challenge to survival (Galway 152). Åhmansson (51) brings to mind that Canadian nature primarily entails difficult challenges to survive. People were faced with harsh weather conditions, especially during the long winters, and with an immensely large wilderness. Some characters in literary works from the nineteenth and early twentieth century offered these truthful descriptions of nature and drew attention to the tough environmental conditions in Canada (Åhmansson 51).

Numerous other Canadian writers of children's literature, on the other hand, primarily valued the beauty of the landscape and highlighted a need to cherish and protect it (Galway 152). Careless (155) remarks that some authors from the late nineteenth and early twentieth century were clearly concerned with nature's preservation and, therefore, recommended the reader to stay connected to their surrounding environment. According to Epperly (7), especially female characters, like Montgomery's heroines, frequently romanticize and appreciate the nature around them. As evident in the Anne Shirley book series, for instance, these heroines mainly describe natural environment in aesthetic terms. They do not only cherish and praise the

beautiful, unique scenery but they develop a special bond with and sometimes even identify themselves through nature (Epperly 7, 11). Galway (177) explains that natural objects occasionally offer a source of comfort and strength for young female figures. They embrace natural settings as a place where they can be free, independent and encouraged. Such overly romantic and idyllic descriptions of nature, found in many Canadian children's books, are frowned upon by various critics (Hammill 69). Although heroines, like Anne, might present nature in accordance with reality to some extent, they often tend to idealize and exaggerate it (Hammill 70).

Montgomery's descriptions of nature, voiced by Anne, are thus sometimes criticized and judged to be unrealistic and unreliable (Åhmansson 51). These diverse descriptions of Canadian nature were present in children's books throughout the late nineteenth and early twentieth century. "Whether seen as daunting or uplifting, as friend or foe, it is an inescapable aspect of the Canadian reality and a signifier of Canada's uniqueness" (Galway 177).

#### **1.3.4.2 Women and Femininity**

The term femininity refers to a set of qualities that play a part in how society acknowledge young female youngsters and women should act and behave, in other words, a woman must embody the characteristics of femininity imposed by society (Ebroi. J Windsor 893).

Many writers revealed in their novels a character that epitomises many of the stereotypical feminine characteristics of a late 19th Century girl (Weiss-Town 14). In fact, The theme of femininity had shaped a crucial part of the different literary works which had been composed over the years. In this regard Theodore Dreiser in "*Sister Carrie*" is an essential novel since it is redolent with the theme of femininity, it narrates the story of a young woman who moved to a big city and began to realize her own American dream.

### 1.3.4.3 Coming of Age:

In literature, a coming-of age theme represents the development of the protagonist from childhood to adulthood (Lambardi 3), with the focus on personal growth and mental maturity. In a classic coming-of age story or novel, the main character encounters adventures and mental unrest in their growth and advancement as a human being through experiencing the realities of the world such as community issues. (4).

Certain children reach this stage through a tragic, painful event which affects them to such extent that they are completely changed. Others reach this time by simply growing older and having a better understanding of the world around them. The coming of age theme is found in one of the best coming of age stories that have ever been written. *"The adventures of Huckleberry Finn* (1884) by Mark Twain is a satirical novel about a boy's coming of age in which the protagonist, Huck matures as he broadens his horizons with new experiences.

## 1.4 Feminine Fiction in 1900's Canada

The years from 1900 to 2000 were a very thrilling period for female novelists. Female writers have been around for as long as literature has existed but 20th century novel produced by women were unique to any other time periods as it was the first time since literature began that women not only tackled issues concerning women that were considered controversial like sexuality and feminism but also did so in a way that put the reader in the mindset of the female protagonist. (Fayzullaeva2).

At the end of the nineteenth century, writers such as Rebecca Harding Davis, Elizabeth Stuart Phelps, and Charlotte Perkins Gilman were already writing about women seeking lives outside traditional feminine norms. It is impossible, indeed, to trace developments in twentieth-century women's writing without considering one of the most important texts produced by an

American woman in the late nineteenth century: Kate Chopin's *The Awakening* (1899). Chopin's protagonist, Edna Pontellier, is dissatisfied with marriage, children, her home, and the stifling codes of a society that refuses to acknowledge women as creative, sexual beings. In response to her confining world, Edna is driven on a quest for autonomy, solitude, and self-discovery. This radical pursuit ultimately leads Edna to swim into the ocean until her strength leaves her.

As the twentieth century progresses, the voices of women become louder and more artistically innovative. In the twentieth century, women's writing travels a course in which each generation of female character's progresses toward vital and independent lives, free from society's traditional limitations, women writing fiction in the twentieth century created textual reflections of women's positions in American culture. There was a dramatic shift in themes compared to previous centuries literature which women tended to express their inner selves which eventually lead them to be vocal about their rights as well as paving a way towards individual independence. However, the journey of independence came hand in hand with women's education and enlightenment as twentieth century women started pursuing higher education. An educated, learned and progressive branch of women writers, activists, thinkers and philosophers embarked on an expedition unleashing the shackles of male dominance to assert their identity and selfhood (Fayzullaeva 4).

As historians have pointed out, the progressive era, lasting from the 1890's through the 1920s, was a period of great changes in American history, due to rapid industrialization, urbanization, and immigration. Also, for American women it was a time of change and struggle. Many women moved from the private to the public sphere. (Gianfranca Balestra 11). Since 1900, Canadian novels have tended toward stricter realism, but have remained predominantly regional, and many writers have been women. Among the most prominent authors have been Mazo de la Roche well known for her series on the Whiteoaks family of Jalna; Frederick P.

Grove, author of *Settlers of the Marsh* (1925), a novel of farm life; and Laura Salverson and Nellie McClung, novelists of immigrant and rural life in Canada.

### **1.5 Children's Literature in Early 20th Century Canada:**

According to Jon C. Scott, Literature for children up to early adolescence has been written since the mid-19th century. It was originally a literature in which portrayals of life in the new country - confrontations with and adaptations to the landscape and the native peoples, colonizing the territories and then creating and developing a nation - were in search of appropriate vehicles of expression. During the 19th and early 20th centuries the vehicles were generally those fashionable in Great Britain. At the turn of the century the animal story, the first distinctively Canadian genre, appeared. In the last half of the 20th century, authors and illustrators have used a variety of genres to reflect the geographical and cultural diversity of Canadian life. (5)

Narrative is central to human experience, and a key way that experience is made meaningful. Education and entertainment have both played a significant part in the evolution of children's narrative. In its liminal state during the 1500s, children's print narrative was primarily educational. Locke's theories of education in the 1700s encouraged "children playing and doing as children," and narrative slowly moved towards being entertaining as well as educational. Not until the 1800s, with the stories of Lewis Carroll, was narrative created solely for the entertainment of children. Throughout its development it has provided a way for shaping children's experience, reflecting how they fit into their society, and helping them construct meaning for themselves. As narrative evolved to find its rightful place in the mix of technology, education, and entertainment within children's print culture, so it is evolving within the rapidly developing digital environment (Madej1).

There are various ways of looking at this category of writings that comes under the broad umbrella of Children's Literature. However, it could be broadly defined as as writings/ visual narratives that have been written, designed and developed to entertain and largely instruct youngsters. One might be aware that traditionally, Children's Literature as stated earlier, was aimed at educating and orienting children to adult expectations by imparting lessons in social propriety and inculcating the right moral values. Fantasy was seen as frivolous and deemed unworthy of critical attention,

“Most will agree that some of fondest memories of childhood are tied to a beloved book. Nothing seems more wholesome and simplistic than a loved one engaging a youngster's imagination with the power of story” ( A. Johnson 2). She argues that children books are an essential tool in kid's lives for what they provide of entertainment and the feeling of joy, children books take the yoignstersu to a world of fantasy which and imagination where they find their pleasure.

Additionally, Rebecca Lukens writes in her Critical Handbook of Children's Literature about readers' motives:

We choose literature that promises entertainment and, sometimes, escape. If other discoveries come to us too, we are pleased and doubly rewarded. However, our first motive for reading a novel or a poem is personal pleasure. We may lay the book aside with mixed feelings, but if there is no pleasure, we reject it completely or leave it unfinished (3).

Similarly, Lukens argues that children's literature differs only in degree not in kind She notes, “We sometimes forget that literature for children can and should provide the same enjoyment and understanding as does literature for adults,” ( cited in A. Johnson 4). Many critics consider children's literature as just a way of entertainment for children but in fact, it is more than that because it has a big impact on children's minds and provides them with a



distinctive sort of learning. A. Johnson claims that “ Compared to an adult, a young person likely has limited life experiences, so good children’s literature can function to open their eyes to new possibilities, difficulties, or life situations”( 2) .

Galway’s use of the term “children’s literature” is applied to a rather large age category which covers nearly all non-adult literature. More broadly, as Northrop Frye observes Canadian literature “is an indispensable aid to the knowledge of Canada”and“it records what the Canadian imagination has reacted to, and it tells us things about this environment that nothing else will tell us” (Cited in Bush 215).

In his book entitled *Understanding Children’s Literature*, Peter Hunt reckons that all writers share an unspoken conviction that children’s literature is worth reading, worth discussing and worth thinking about for adults.

I belong to the demotic tradition; I believe literature belongs to all the people all the time that it ought to be cheaply and easily available, that it ought to be fun to read as well as challenging, subversive, refreshing, comforting, and all the other qualities we claim for it. Finally, I hold that in literature we find the best expression of the human imagination, and the most useful means by which we come to grips with our ideas about ourselves and what we are (cited in Hunt 3).

Literature was not made only for one category of people that is “adults”but for everyone who has the ability and the spirit to read and interpret it. Literature reflects people thoughts and helps to control how the individuals perceive themselves.

Since the notion of childhood have changed so much in 1900s Canada, children’s literature was seen as a connection between children and adults and played significant role in children’s lives.

Throughout the history of children's literature, the people who have tried to censor children's books, for all their ideological differences, share a rather romantic view about the power of books. They believe, or at least profess to believe, that books are such a major influence in the formation of children's values and attitudes that adults need to monitor nearly every word that children read (cited in Hunt 5).

In essence, the purpose of children's books during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries was mainly guiding the little girls and boys to adhere to the social codes of the impeccable image of the ideal lady and gentleman. A. Johnson mentions that:

The time period was one of cultivating the perfect little lady or gentleman. Virtues of the noble class were written into fictitious tales with distinct prominence. The body of work spawning from this disciplined mindset was rather tame, but simultaneously, an influx of adventure stories cropped up in literary circles. Likely, the long history of strict guidelines in children's literature finally reached a breaking point. Instead of demanding self-control, the expedition stories explored the development of character through trying circumstances (9).

### **1.4.1 Characteristics of Canadian Children's Literature**

The Canadian children's literature during the early 1900s is characterized by the reflection of society's view of childhood as special human being, innocent and separate from adults especially that this category was marginalized by the Canadian society, and also the focus on children characters including: childhood events, actions and happenings while expressed by a child's point of view.

Additionally, children's literay novels during this periode became more realistic,they attempted to portray the real life of people and situations through fictional setting and characters.“ A subset of realism is a historical account, one that takes place in the past. Oftentimes, the subject matter holds ‘current significance’ or was a monumental occasion “(May 53 cited in A.Johnson). In this case, Realistic novels could be seen as an incorporation of historical facts with an imaginative flair.

Children's books are also characterized by the presence of romanticism, but not to be confused to adult romantic literature. Girls' ideas of romance are not dependent on the relationship to a man but mainly on nature. Their situation at home and their relationship with female friends are often displayed in a romantic way as well (Ferrall and Jackson 70- 71). Similarly Waterston states that most girls in late nineteenth-century and early twentieth-century children's literature are usually characterized as being romantic, embodying individual ideas of romanticism. Female characters rarely seek the love of a man and marriage, but they are illustrated to enjoy different kinds of romances, such as female friendship (110).

Along with romanticism, imagination is one of the most frequent characteristics. British, but also American and Canadian children's literature written in the late nineteenth and early twentieth century often portrayed girls as very imaginative, who sometimes pictured themselves in an invented world. For instance, *Alice's Adventures in Wonderland*, published by Lewis Carroll in 1865, is probably the most famous book for children which deals with imaginative powers and a fantasy world. In this novel the female protagonist is in a world of her own fantasy, talking to animals and discovering animate objects (Townsend 94). The heroines in novels of that time often appreciate imagination because it helped them to overcome miserable and unfortunate memories in their lives (Hammil107).

### **1.4.2 Early 1900s Children's Novels**

Through time, more and more writers began to notice the merit in writing books particularly for children, children's literature came into its own. A great number of novels were produced in the turn of the twentieth century which gained an extensive success, for instance, "*The wonderful Wizard of Oz*" (1900) written by Frank Baum is a novel that revolves around the adventures of a young girl and her pet dog who were swept by a tornado from their home in Kansas to Oz's charming land. Also, *the call of the wild* (1903)

is one of the most famous novels written by Jack London in which he narrates about a dog which was kidnapped from the life of comfort and thrown into the chaos of Klodike Gold Rush of the 1890s . In 1908, Nellie McClung introduced a novel entitled "*Sowing seeds in Danny*" that talks about life in a small western town in which she tackled woman suffrage and other reforms in Canada and United States. Additionally, this era witnessed one of the remarkable children's novel created by J.M Barrie named "*Peter Pan*" (1911) the story of adventure and fantasy about the boy who doesn't want to grow up. It is unfair to talk about children's books without mentioning the novel of "*Pollyanna*" (1913) by Eleanor H. Porter that is about the orphan girl who moved with her strict aunt in New England . Porter's novel was preceded by Lucy Maud Montgomery's "*Anne of green gables*" (1908) the coming-of age story about the spirited orphan girl who found home with elderly siblings. This novel is considered as an admired classic for both children and adults.

## 1.6 Conclusion

As things started to move forwards in Canada during the early 20th Century period, Canadian writers were also influenced by these advancements, especially women who felt stifled by conservative expectations. Nevertheless, they found their inner escape in the literary world where they were looking to discover their identities and speak their voices. This chapter focused more on the early 1900s Canadian social status that were reflected in literature and more specifically the children's literary works produced by the female gender. The next chapter will be devoted to tackle one of the most successful classics in children's literature that was and is still read and cherished around the world entitled "*Anne of Green Gables*" (1908) written by the Canadian author named Lucy Maud Montgomery.

# **Chapter Two**

The conflict between

Imagination & Social expectation

## 2.1 Introduction

The chapter in hand, purposes to focus on one of the most popular children classics entitled *Anne of Green Gables* by Lucy Maud Montgomery, it open doors for the reader to have a clear understanding of the novel through a plot summary that includes the necessary events needed for this examination. Then it devotes a systematic analysis of those events to reveal the position of the main character's imagination in the text along with the reaction of society represented by the characters that have a direct relationship with the protagonist which displays the main conflict that occurred in the novel.

## 2.2 About Anne of Green Gables

The manuscript of *Anne of Green Gables* went through some of the vicissitudes of its heroine. It was rejected, sent from pillar to post, spurned and then emerged, triumphant and beloved. (Barry et al 9).

The book about a redheaded orphan was an immediate success. In its first five years of publication, *Anne of Green Gables* went into thirty two printings, and it has never gone out of the print. Moreover, it has been sold to more than 50 million copies and became a steady best-seller throughout the world. Additionally it has been translated into at least 35 languages including Polish and Finnish and has long been leading book for girls in Japan. Not only was this but it told in a series of books turned into movies, musicals, TV shows and even anime. The success of this novel as instantaneous as it was to be enduring was a great surprise to its author. In the book *the Annotated Anne of Green Gables*, it is mentioned that Montgomery In her journal expressed her amazement and her own ability to convey the feelings of happiness and joy at the time she did not think of as happy:

“One of the reviews says" the book radiates happiness and optimism ". When I think of the conditions of worry and gloom and care under which it was written I wonder at this. Thank

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God, I can keep the shadows of my life out of my works. I would not wish to darken any other life I want instead to be a messenger of optimism and sunshine” (10).

In the first decade of the twentieth century, *Anne of Green Gables* had many competitors in two major categories that inflect the book’s position in the construction of Canada’s cultural history: Canadian best-seller lists and fiction for girls. Because best-seller lists were not invented until 1899. Though the novel of "*Beautiful Joe*" remains in print today neither the book nor its author generated the runaway success of Anne and the ongoing charisma of her creator (Garson17).

Montgomery finished her novel in 1905, and it took her six tries to find the novel a publisher. That sixth publisher, the Page Company of Boston, Mass., was very lucky: The original book was a runaway bestseller, selling 19,000 copies in the first five months and sprinting through 10 printings in its first year alone. The following year, it was translated into Swedish, the first of at least 20 different languages Anne would be published in. More than 50 million copies of the book have been sold worldwide, and it is probably still the most widely read Canadian novel in the world (McRobbie 2).

The novel *Anne of Green Gables* was inspired by a newspaper story. Although initially rejected by several publishers, the novel was a huge success upon publication (Lowne3).

### **2.3 Plot Summary**

The novel begins when Mathew go to pick a boy from the train station but suddenly finds Anne instead. The Avonlea gossip Mrs. Rachel Lynde warns Marilla who is Mathew’s sister, but after a second thought, Marilla decides to bring up Anne who has a total different kind of behaviors. In her first meeting with Mrs. Rachel, Anne screams at her because she made fun of her appearance but later, she apologizes. Anne experiences both adventures and misadventures in different chapters, because she is a daydreaming girl, she always gets into

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troubles such as attending to church wearing a ridiculous hat of wild roses. She later meets Diana and become best friends.

During the lecture of Mr. Philips, Anne loses her temper when Gilbert describes her 'carrots', so she smashes her slate on his head and gets punished. Accidently, during an afternoon tea, Anne serves wine instead of raspberry cordial to Diana which set her drunk. Therefore, Mrs. Barry cut off their relationship until Anne saves her young daughter's life of croup. When the minister and his wife Allan was invited Anne by mistake puts liniment instead of vanilla in the cake in addition to another trouble she gets into, Anne got dared by the girls to walk along the top of the roof then breaks her ankle. Not only this, but she also dyes her hair green while expecting it to turn into black. Moreover, she nearly drowns in a small boat because of her wrong imagination.

Things changed completely when Mrs. Stacy came to be the new teacher and recognizes Anne's intelligence. So she encourages her to join a special group of students preparing for the entrance exam to Queen Academy, Anne devotes her life in study and begins competition with Gilbert. As a result, she gains the scholarship but it was before the sorrow touches her life. Her beloved Mathew dies of heart attack. When Anne realizes that Marilla is about to lose her sight, she decides to give up on the four years degree and take care of Marilla. Lucky for her Gilbert gives her his post as a teacher so that she can teach in Avonlea School closer to Marilla. Eventually, Gilbert and Anne become very close friends and Anne reminds ambitious about her future.

### **2.4 Setting as a Romantic Aspect**

The setting in literature can be simply defined as the time and place in which the actions of the narrative are set. The setting is extremely crucial to a story; it can have an immense effect



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on the plot and characters. In this case, Montgomery has succeeded in her superb use of the setting in her novel *Anne of Green Gables* .

Eudora Welty in her essay 'Place in Fiction', claims that the excellence in writing is closely tied to place : “[When] we consider what good writing may be, place can be seen, in her own way, to have a great deal to do with that goodness, if not to be responsible for it” (116).

*Anne of Green Gables* is positioned from late 1800's to early 1900s in the smallest Canadian province, Prince Edward Island. The latter joined Canada in 1873, becoming the seventh province. Avonlea is the fictional village that Montgomery chose to set her novel because she said to have modeled it after her own village of Cavendish. The setting is one of the most inspiring aspects of the novel and Lucy Maud Montgomery focuses on a lot of its beauty through the character of Anne. The island is described as a sublime place and Montgomery notes the mixing of the red roads with the green of the land and the crystal blue of the sea. Montgomery clearly shares her love of her little island through *Anne of Green Gables*.

Most of the places mentioned in the novel have a strong relationship with the protagonist Anne. In the beginning of the novel, the reader can grasp Anne's tendency to imagination through her description of the spots she passed by during her trip from the bright river station to Avonlea as seen when Anne said: “this island is the bloomiest place. I just love it already, and I'm so glad I'm going to live here. I've always heard that Prince Edward Island was the prettiest place in the world, and I used to imagine I was living here” (19)

Anne's vision to those places was different from ordinary people, who may just skip them, but Anne could not get over what she saw and her thrill pushed her to give romantic names to every single place. It is revealed when she said: “...but they shouldn't call that lovely place Avenue. There is no meaning in a name like that. They should call it- let me see the White

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Way of Delight” (24). And even the Barry’s pond name did not impress Anne, instead, she replaced it by ‘The lake of shining water’ (25). Most of the events go on in Green Gables though there are other places that were mentioned in the novel which helps the readers to visualize all the situations thorough the story such as : Lone Willow Farm, [https://anneofgreengables.fandom.com/wiki/Avonlea\\_school](https://anneofgreengables.fandom.com/wiki/Avonlea_school), Avonlea school, Patty’s place, White Sands, the Church and at the end of the novel the events continued in Queen Academia .

It is pretty obvious that the setting specifically the place is all up in this story, so intertwined with every action and speech that without this community, there would not be a story left. Montgomery succeeded incorporating as much as she could of Prince Edward Island in her novel. As the book became popular around the world, millions of the book’s fans became curious about this setting and made the trip to PEI to discover the land that captivated Anne. A bustling tourism industry for the Canadian island where the books were set.

### **2.5 The Imagination Excursions in the Novel**

All over the novel, Imagination is almost always present along with the protagonist’s daily activities. From blunders such as serving wine instead of raspberry, to life-threatening catastrophes, such as walking along the top of the roof.

#### **2.5.1 The Main Character Anne**

The protagonist of this charming novel is named Anne Shirley. She was born in Bolingbroke Nova Scotia to Walter and Bertha Shirley but unfortunately her parents passed away a few months after her birth so Mrs. Thomas then Mrs. Hammond privileged her until she was about ten years old. she was in charge of both families’ smaller children, then she moved to an overcrowded asylum at Hoptone but only for few months then was taken to Prince Edward

Island by Mrs. Spencer. Anne's life changed radically after she was mistakenly adopted by the unmarried siblings Mathew and Marilla Cuthbert. She grew up in their farm in Green Gables where she often makes social blunders and tries to absorb the rules of social conduct, morality, attitudes and religion that other children have grown up learning.

In terms of the outer appearances, the little girl is perfectly described so scrawny; the writer helped the reader to visualize how she looks like when she expressed: "...extending down her back, were two braids of very thick. Decidedly red hair, her face was small, white and thin, also much freckled: her mouth was large and so were her eyes, which looked green in some lights and moods and grey in others"(16). In fact, Anne is so sensitive about her physical appearance especially her red hair which saddens her most of the time. This can be seen when she claimed: "... Now you see why I can't be perfectly happy. Nobody could who had a red hair" (20).

Anne's personality mostly captivated the readers; her different character is what made her unique. She is passionate, ambitious, warm, loyal, friendly, intelligent and distinctive from other children because she is a very imaginative person, high spirited girl who sees the world in a very special way. Despite all the hardships Anne was facing at a young age, she could convey that she is an optimistic person which was her most attractive quality, this can be noticed when she tells: "The world doesn't seem such a howling wilderness as it did last night. I'm so glad it's a sunshiny morning" (39). Furthermore, while most of people wake up in the morning with a grumpy face, this little orphan is the kind of persons who get up with eyes full of delight and energy, to illustrate: "... She exclaimed one Saturday morning dancing in with her arms full of gorgeous boughs," I'm so glad I live in a world where there are Octobers"(131). The novel draws attention to a very rare quality Anne possessed, she was sympathetic, she sees the good in people before and find excuses for them for being rude to her, this can be noticed when

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Marilla asked about how were Mrs. Thomas and Mrs. Hammond treating her, she innocently replied: “Oh, they meant to be-I know they meant to be just as good as kind as possible. Anne when people means to be good to you, you don’t mind very much when they’re not quite –all-ways. They had a good deal to worry them... ” (48). It’s very dazzling to know a child thinking about others the way she does.

The story reveals another side of this girl’s personality: Impulsive and sometimes mischievous, who gets into troubles throughout the story also, she has a very bad temper especially when others react that she is ugly. However, Anne tries her best to be a good person and she succeeded when she became mature at the end of the novel because the determination, imagination, intelligence, presence of mind, charm and the genuine desire to do good form her character .

Luckily she was called by Mark Twain as: "the most lovable child in fiction since Lewis Carrol’s Alice” (Lowne4).

### **2.5.2 Anne’s Escapism to Imagination**

The spirited redheaded Anne unlike the others, chose to take refuge in her imagination, she escapes to her own imaginary world whenever life goes against her because using imagination in her everyday life helped her to overcome trauma of her past experiences, She herself exposed how did she deal with the odds in that asylum :“ ...but the asylum was the worst, I’ve only been in four months, but that was enough, I don’t suppose you ever were an orphan in an asylum, so you can’t possibly understand what is it like... It’s worst than anything ...but there was a little scope for imagination ...” (18). When Anne was in that horrible asylum, she used to comfort herself by reading which tuned her to a voracious reader and has formed many of her ideas and sensibilities from the romantic poetry and prose from where she got her impressive vocabulary and this was remarkable in the novel. Whenever she talks, she uses

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fascinating words such as: exquisite, bosom friend, splendid, extra etc... This makes her more different because children at her age do not use such big words.

Anne's way of living is based on imagination, she imagines everything she sees even the names that she does not find them romantic, she thinks of other more romantic names. When Marilla asked her about her name she delightfully answered: "... would you like to call me Cordilia, It's such a perfectly elegant name" (30). Anne is also addicted to change the names of other people and even places: "...when I don't like the name of a place or a person I always imagine a new one and always think of them so. There was a girl at the asylum whose name was Hepzibah Jenkins, but I always imagined her as Rossilia Devere" (24). This shows how much Anne was influenced by the fiction books she read all the time when she was in the asylum.

Additionally, this little orphan often pleases herself by imagining everything she fancies but cannot own it. For example, she optimistically exposed that she always imagines that she is not wearing a very tight, very ugly, shabby dress of yellowish grey wincey from the orphanage clothes and dreams that someday might have splendid clothes of her own she said : "...but I just went to work and imagined that I had on the most beautiful pale blue silk dress- because when you are imagining you might as well imagine something worth while- and a big hat all flowers and modding plumes, and a gold watch, and kid gloves and boots..." (19). The reason behind imagining herself pretty and well-dressed, is that it helps her avoid self-pity, to make up for experiences she's lacked and allows her to look forwards to better experiences in the future, because being an orphan does not mean she has to give up and accept her bad reality. Anne chose to be hopeful instead being subject to the social codes and get rid of her imaginative thoughts, she believed in her imagination and indeed her life changed to the one she all the time dreamed of.

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The protagonist's imaginations expands its horizons by helping her discover new ambitions and she even had a desire that her friends could find the pleasure in imagination like her so, she encouraged her friends to develop their ability to imagine through a story club. For her imagination is easy if someone would only cultivate it, this is what she told her friend Diana: "...let you and we have a story club all our own and write stories for practice. I'll help you along until you can do them by yourself. You ought to cultivate your imagination..." (225).

Coming to Green Gables opened door for Anne to expand her imagination in more outward helpful ways. As opposed to her previous life, when she had to keep her imagination for herself, in Avonlea, she became happier that she could happily annexe her friends to her world of fiction through the story club that she formed as a new escape. Montgomery deliberately instills the idea that if someone carefully controlled imagination, it can be a gainful resource throughout his life, not just a fanciful escapism in childhood.

### **2.5.3 Anne's Attachment to Nature**

L.M. Montgomery was influenced by a writer's way of seeing nature so she recreated it in her novel *Anne of Green Gables*. He was the romantically inspired American transcendentalist Ralph Waldo Emerson and his essay entitled "Nature" had a profound effect on Montgomery's psyche and her style of incorporating nature descriptions into her fiction (Epperly 17 18).

The depiction of nature and its components is consistently apparent in this novel through both the writer's lens and the protagonist reactions. Montgomery took the opportunity to mesmerize the reader about the sightseeing in Green Gables during the changing of seasons, in some chapters she introduces a new story by describing nature with her fascinating style, examples include chapter 4, 16, 20, 24. Right after, Anne describes her reaction towards those breathtaking views which she find there is a scope of imagination. Indeed, the reader can easily understand how much Anne is attached to nature and how much it has a huge inspiration for

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her imagination. When she was in the asylum, she had not a big deal of connection with the environment, yet, she used to imagine how the wilderness looks like, and fortunately one of her dreams came true when she finally reunited with the outside world out of that asylum forever. When she was in her way to Green Gables she could not hold her thrill and delight whenever she glimpses something natural. Her reaction is narrated in the beginning of the novel:

its beauty seemed to strike the child dumb; she leaned back in the buggy, her thin hands clasped before her, her face lifted rapturously to the white splendor above. Even when they have passed out and were driving down the long slope to Newbridge she never moved or spoke. Still with rapt face she gazed affair into the sunset west with eyes that saw visions trooping splendidly across that glowing background (23).

In Anne's world, Nature is not merely a backdrop to the story. It is another character in the novel, an active participant in Anne's imagination and wanderings, with names — the Dryad's Bubble, the Snow Queen — and associations born from Anne's active mind and explorations. Still, she sometimes gets haunted by her imagination because she was not just fascinated by nature but tended to imagine all sorts of things. For instance, she once imagined that the woods were haunted and a lot of horror scenes, she had fun doing this as she always did but it had a bad result later. When the night falls, she starts remembering what she imagined then she becomes terribly afraid. It is clearly that is a normal thing that all children get scared at night but Anne's daily imagination about scary things is the reason behind her fear.

Anne has a unique view of the nature around her, in which she recognizes her connection to the landscape and fills her soul with everything the natural world has to offer. Though her imagination starts out as a way of coping with life's difficulties, it becomes an outlet for encouraging others and finally opens a path for new ambitions and dreams. Montgomery suggests that imagination, if carefully channeled, can be a fruitful resource throughout a person's life, not just a fanciful refuge in childhood.

### 2.5.4 Anne's Fantasy World Affects Her Reality

Anne's imagination sometimes is seen as underrated though she finds her pleasure in practicing her fictitious thoughts. Due to her tendency to daydreaming, she constantly gets into troubles.

In this novel, Montgomery drags the readers' attention to all the adventures and misadventures experienced by the protagonist. For instance, Anne once invited her best friend Diana to an afternoon tea with the permission of Marilla, but Anne as usual got thrilled and delightful that she completely lost her concentration. While Marilla was setting the instructions notably allowing her to serve the raspberry cordial, Anne's imagination about how will be the day begin : "I can just imagine myself sitting down at the head of the table pouring out the tea said Anne, shutting her eyes ecstatically " (132). As Anne was enjoying her day immersed in the world of dreams and fantasy, she mistakenly gave Diana current wine instead of raspberry cordial so Diana got drunk. This awful mistake Anne committed is because of her unlimited imagination that caused a terrible consequence since Diana drunk more than one cup thinking that it was raspberry so she could put her life in danger, but it was Anne's responsibility, if she did not exaggerate in her imagination that would not have happened, she is a girl and she is expected to be keen in such situations. Anne who was excited for the tea party ruined her day by her own attitudes for that she was not allowed to play with Diana anymore.

Despite what happened to Anne because of her fantasy world, she never gets enough, thus, sometimes it put her in dangerous situations when she could lose her life, Proof of this when she was playing 'Daring game', Anne exposed her delusional ideas of a girl who walked the ridgepole of a roof and for sure it was all sort of her imagination. Therefore, they dared her to do it and as she is both imaginative and so intent, she accepted the challenge. As a result, she fell and got hurt. Anne that lives mostly in her own unreal world believes that everything she



imagines can be applied in the real life, but she has no idea that the real world is truly different and her way of thinking, behaving is making it harder and may affect her perception of life

Another case is narrated in the novel in which Anne gets close to danger again. In an audacious leap of imagination, Anne was very impressed by the Tennyson's poem which they had studied last winter she found it very romantic and could not overcome it : "... and Anne was devoured by secret regret that she had not been born in Camelot. Those days she said, were so much romantic than the presents" (237). By saying this, she shows in what extent she lives in her fantasy more than her real world because she is always in search for the romance but she cannot find it except in her mind, yet, she proposed to play out the poem with her friends. She took the role of the dead Elaine and she lied down in the flat. Anne is never cautious when it comes to romance and imagination this is why she often gets into scrapes. "For a few minutes Anne, drifting slowly down, enjoyed the romance of her situation to the full. Then something happened not at all romantic" (239). The flat began to leak and was drifting down the bridge fortunately her classmate Gilbert Blyth came and saved her. Too much of a thing results its ruins, this was the case with Anne since she exaggerates in her imagination and she never sober up until she is in trouble. Montgomery effectively showed how Anne's reality is constantly affected by her fantasy world. Nonetheless, as the reader traces back all the flaws of the protagonist in the novel, it is a relief to perceive that this fanciful girl in spite all her uncontrolled imagination, she was learning from her mistakes and trying her best to mature. This is seen when she confessed: "I've learnt a new valuable lesson today. Ever since I came to Green Gables I've been making mistakes, and each mistake helped to cure one of some great shortcomings" (244). Anne was trying to fit in the society but she always gets haunted by her thoughts which negatively affect her reality. But if one looks in the bright side, understands that she is still a child and all her mistakes were helping her to grow up.

## **2.6 The Reaction of Society towards Anne's Attitudes**

In Prince Edward Island, more precisely in the fictional place Avonlea, people's behaviors are strictly guided by the social codes of appropriate conduct, notably children who grow up learning how to embrace those instructions especially females who must be well behaved and obedient ladies. In the novel *Anne of Green Gables*, The writer introduced another kind of behavior brought by the main character. Anne is differently guided by her vivid imagination and romanticism which drive her away from reality; she chose to live in her own world since her real life is painful. However, she often finds difficulties because of her new surroundings who did not accept her manners that totally contravene the social norms. When she moved to Green Gables, she carried her uncommon comportment unaware that it will be a challenging adaptation because they were not expecting her to come but a boy.

### **2.6.1 Marilla Cuthbert against Anne's Attitudes**

Marilla Cuthbert is a spinster woman in her 50s who lives with her brother Mathew. Physically, the narrator described her as: "Tall thin woman, with angles and without curves; her dark hair showed some grey streaks..." (9). though she is rigid-looking, she is one of a kind; she understands the role of woman in the world and maintains this position with exactness and severity which is the total opposite of the imaginative orphan she adopted. Throughout the novel, there is a continual clash between Marilla's expectation of a well-behaved girl and Anne attachment to romanticism and imagination because Marilla is not naturally inclined to imaginativeness which made her worried about Anne's future life. She raised Anne strictly and never showed her emotions but her warm and tender side was obviously showed in various points in the novel.

Marilla was surprised because she wanted a boy and not a girl perhaps if she wanted to adopt a female from the beginning, she would go easy with Anne. When she discovered that

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Anne is weird and all what she says is nonsense, she predicted that it will be never easy to bring a girl like her. In fact, Anne does not fit the expectations of children that Marilla support, she said “I don’t like children who have so much to say. I don’t want an orphan girl and if I did she isn’t the style I would pick out. There is something I don’t understand about her. No, she’s got to be dispatched straightway back to where she came from” (35). Once reading this quote, the reader thinks immediately that either Anne will go back to the orphanage or Marilla and Anne will be enemies, but none of these happened. Marilla despite being strict, she is sensitive too so she ended up adopting Anne. In the process of reading this novel, the reader finds himself tracing a relationship between totally two different kind of personalities; Anne the imaginative who does not correspond the expectations of society for children females, and the conservative Marilla who always lived her life under the service of the social code.

The conflict between Ms. Marilla Cuthbert and Anne Shirley is crucial, because it shows how the latter was trying her best to fit in the society in spite she cannot control her imagination, in addition to how Marilla reacted to Anne’s unique attitudes along with her management to bring her up till she became adult and mature enough. Although in the beginning of the story it is remarkable how much Marilla did not want Anne, but they both later succeeded to make the reader forget that Anne is adopted by Marilla. Instead, they displayed a depiction of the life of a mother and her daughter.

Anne’s daily attitudes makes Marilla furious, whenever she expresses her imaginative thoughts Marilla shut her up: “For pity’s sake hold your tongue” (40). Though all children usually speak too much but Anne’s kind of speaking is different and often makes Marilla confused. Marilla always wanted Anne to focus on the household chores and act like an obedient girl but Anne most of the time does the works mindedly absent which push Marilla to get mad at her. A funny incident happened in the twelfth chapter when Anne garlanded her hat

with wild roses in her way to Sunday school, this shows that Anne too has a tendency to femininity since it is somehow related to romance, she likes to look like gorgeous girl wearing pretty dresses and she always dreamed to have a dress with puffed sleeve but Marilla refused to provide her with one. As a response, Anne decided to decorate her hat by herself which turned Marilla insane when she heard about it especially that she was told about other people dreadful reaction because doing such thing is something very ridiculous in Avonlea: “Becoming fiddlesticks! It was putting flowers on your hat at all. No matter what color they were, that was ridiculous. You are the most-aggravating child!” (92). Marilla often tends to insult and blame Anne but she ignores that sometimes it is her fault, if she had made a pretty dress for Anne, perhaps she would not dare to go to church wearing laughable hat because Anne is an innocent girl who wanted to look pretty and knew nothing about the social norms nor thought that doing such thing would give an erroneous impression to others.

Marilla detests hearing Anne talking about imagination because whenever she speaks about fantasies, Marilla repeatedly stops her: “... I think you would better learn to control your imagination of yours, Anne, if you can’t distinguish between what is real and what isn’t ...” (55). This sort of Marilla orders are frequent during her conversation with Anne which brings to mind that Marilla is a mature adult and knows better for Anne, if she tells her such things she never means to get her down but because she was always scared that life will awfully punish Anne for her imagination and that when she grows up and face the harsh reality out there, she neither can handle it nor take the responsibilities of life, but she forgot that Anne had already suffered in her past life and she successfully got over it without capitulation .

People in Avonlea cherish religion so much particularly Marilla who is a very religious woman. She got chocked when she figured out that Anne do not practice the religious traditions owing to the fact that all the girls have to say their prayers unlike Anne who find prayers like a

piece of poetry and she only enjoys the beauty of the words (62). Anne tends to imaginativeness which is the total opposite of religion and perhaps this what made Marilla worry more about Anne's future life because imagination push Anne away from believing in God and that her life is only controlled by him, this can be illustrated when she said: "I don't believe in imagining things different from what they are, when the lord puts us in certain circumstances He doesn't mean for us to imagine them away" (63). This was Marilla perception of the mechanism of life and she wanted to consolidate it in Anne's mind.

As this little girl tends to imagine and speaks her mind that often is seen as nonsense, it does not means that all her paroles are falsehood. In this vein, when Marilla lost her precious broach, she immediately accused Anne though she tried her best to tell Marilla that she did not get it but in vain, Marilla did not believe her since she used to take all her talks as foolishness. She insisted: "of course, I don't suppose she meant to steal it or anything like that; she's just taken it to play or help along that imagination of hers" (107). It is unfair that people often considers children as liars just because they are immature but this is a very common mistakes done by most of the parents who are unaware of its consequence. Children need to be heard no matter what. For instance, Anne because Marilla doubted her words pushed her to lie by confessing that Marilla was right when she thought Anne took the broche. Another mistake that Marilla committed is that she promised Anne that she will let her go to picnic if she confesses So, Anne spent the night imagining a story to confess. Marilla 's attitudes in this story are the reason why Anne used her imagination in a wrong situation.

Whenever Anne experiences a new adventure, she gets terribly excited and starts to imagine so obviously this would never please Marilla who believes that young ladies are distinguished by their calmness and felt that it is her duty to teach her to take things calmly but this was Anne's nature, part of her personality which attracts everyone. When Anne told Marilla

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about the story club and how much she enjoyed Marilla's reaction was again negative she directly claimed: "I think this story is the foolishness yet, you will get a pack of nonsense into your head and waste time that should be put on your lessons, reading book is bad enough but writing them is worst" (226). Sometimes Marilla forgets that Anne is still a child and she cannot spend all her time cleaning, cooking and washing the dishes as Marilla always expected her to do but at least, utilizing imagination in the story club may cause no harm for her because it is her own and special way to entertain herself and at the same time it is beneficial for her.

By their amusing interactions and especially their interesting dialogues, Both Marilla and Anne made the reader enjoys reading the novel more and more. Although Anne finds irresistible pleasure in her world of imagination and fantasies, she made efforts to please Marilla and act obedient. Therefore, she succeeded to do it because at the end of the novel Anne's transition in her personality and manners was displayed, as well as, Marilla who changed from someone who thinks feelings are frivolous, to a loving and emotionally open person, she even wondered how she could live her life without Anne's presence.

### **2.6.2 Mrs. Rachel Lynde and Feminine Standards**

Montgomery at the beginning of the novel confuses the reader since she starts narrating about Mrs. Lynde but once digging in the narration, it becomes graspable what was her position in Anne's life.

Mrs. Rachel Lynde is depicted as intruding and always invading others' privacy or most precisely the Cuthbert's privacy, owing to the fact that she is very close to Ms. Marilla. Based on the stories she heard before, she became wary of children coming from the orphan asylum so evidently she was astonished when she heard about the Cuthbert adopting a boy and she tried her best to convince Marilla that she is doing a foolish thing, a risky thing but it was in vain(11).

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Mrs. Lynde is the kind of people who are brazenly outspoken, she does not care whether she hurts people by her talk or not and Anne is one of her victims.

The day Anne met Mrs. Lynde was not a lovely day as she expected because Rachel mercilessly told Anne: "... did anyone ever see such freckles! And hair as red as carrots" (72). Certainly Anne being sensitive about her looks, she always loses control of her temper. Whenever someone insinuates or tells her that she is ugly as Mrs. Lynde did, she behaves in a disrespectful manner. Mrs. Lynde was not surprised only about Anne physical appearance, but also about her temper perhaps because she expected Anne to be obedient like the rest of the girls and does not react to what she told her, she herself claimed: "... If I'm liable to be flown at and insulted in such fashion. It's something new in my experience" (74). It was Rachel's terrible fault to tell a child such horrible things which justifies Anne's behavior because Anne is a loving person and likes to meet new people, she never means to show disrespect to others unless they treats her badly. Reasonably if Mrs. Lynde kindly welcomed Anne, this incident would not happen. Every action has a reaction, Anne's reaction is out of human nature though she is mistaken too, but it cannot be denied that she is a little girl who got her feeling hurt and still need to learn how to behave in such situations.

Not only Marilla who was in charge of Anne but also Mrs. Lynde was involved in this mission. Since Marilla is most of the time at home, Mrs. Lynde informs her about every single thing Anne does outside. Therefore, she is the one who told Marilla that Anne went to church with buttercups round her hat because she was appallingly ashamed: "Mrs. Rachel says she thought she would sink through the floor when she saw you come in all rigged out like that. She could not get near enough to tell you to take them off..." (92). This shows that Anne's conduct kept Lynde in chock because no one else dared to do such thing, church is a holy place so she told Marilla to punish her. What makes Anne different and always turn people mad is

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that she does things by herself unlike other girl whose manners are guided by adults because if they do things out of their head, they will be certainly judged.

Mrs. Rachel Lynde truly contributed to bringing up Anne and since she is a mother who has experience, Marilla always asked for her advice concerning Anne's naughtiness. Mrs. Lynde well reckons that it is Anne's imagination and recklessness that put her into troubles: "it because you are heedless and impulsive, child, that's what's what. You never stop to think what ever comes into your head to say or do it without a moment's reflection!" (168). Not only Marilla who had a problem with Anne's imagination but also Lynde, they believed her imaginativeness swerves her off of any meaningful path.

Even though Mrs. Rachel is opinionated and sometimes curt, yet, her heart is in the right place. She showed her fear of orphans coming from asylum. Nevertheless, she later on considered Anne as one of Green Gables inhabitants and she even realized one of Anne's dreams when she helped Mathew sewing a dress on puffed sleeves, she confessed: "... it will be a real satisfaction to see that poor little child wearing something decent for once" (213). Here it can be noticed that despite the dispute that occurred between Anne and this lady, a special relationship emerged later, she got used to the behaviors brought by Anne. Her reactions towards Anne's conduct explain that she adheres to the social norms and Anne understands this, she impressively showed that she does not bear grudge against anyone in her heart: "I have no hard feeling against Mrs. Lynde now. It gives you a lovely, comfortable feeling to apologize and be forgiven..." (84).

### **2.6.3 Mrs. Barry and Feminine Conduct**

The orphan girl who brought strange behaviors to Green Gables sow the feeling of worriment in most people heart. Proof of this, Mrs. Barry the mother of Diana who is Anne's best friend. This woman is recognized by her rigor in raising her children, she is a severe,



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unforgiving lady who expects her girls to behave properly by obeying strict and sometimes unreasonable norms. “She was a tall black-eyed, black haired woman, with a very resolute mouth. She had the reputation of being strict with her children” (94).

Mrs. Barry is keen to insure that Diana accompanies the right well-behaved friends but unfortunately for her Diana and Anne became best friends and she never wanted this to happen. Marilla had already warned Anne that she has to behave correctly in front of Mrs. Barry: “... It’s her mother you’ve got to reckon with. If she has heard about you out-burst to Mrs. Lynde and going to church with buttercups round you hat I don’t know what she will think of you” (93). In the affair of tea invitation, when Diana went home drunk which is her first time doing such dreadful fault, her mother got terribly furious because she thought that Anne is a corrupt girl who set her daughter drunk on purpose. Anne heard painful words from Mrs. Barry, she went to Marilla and wailed: “she says that I set Diana drunk Saturday and sent her home in a disgraceful condition, and she says I must be a thoroughly bad, wicked little girl and she’d never going to let Diana play with me again” (138). Those are the words that went like bullets straight into Anne’s heart. From one side Mrs. Barry is understandable because she is a mother who does her best to raise her daughters in a regular way and definitely she cannot tolerate this sort of conduct but in the other side, it could have been better if she tried to enquire about what happened exactly, yet, mayhaps if she discovered that Anne’s imagination is the reason of her inattention, she would be more wrathful owing to the fact that she is extremely realistic and never believes in imagination.

Mrs. Barry was so hard on Anne when she pitilessly told her: “I don’t think you are a fit girl for Diana to associate with. You’d better go home and behave yourself” (142). For sure she said so because she got the impression Anne ruins Diana’s behaviors especially when she was told that Anne is attached to daydreaming and tends to fantasies more than anything else Thus,

she thought Diana who always adhered to the social expectations will lose her femininity and indeed Diana after she met Anne, she realized that it does not matter to look feminine and pretty. Instead, she was impressed by Anne's mind, she herself confessed: "I don't see how you can make up such thrilling things out of your own head, Anne. I wish my imagination was good as yours" (225). Mrs. Barry all the time forced Diana to focus only on her studies and prepared her to be a good example of a future woman but she did not leave space for her daughter to practice her childhood this is why Diana was a little bit jealous of Anne because despite the fact that Anne was naughty and uses imagination and romanticism in every single part in her life, she was even smarter than Diana.

Mrs. Barry's decision to cut off the relationship of her daughter and Anne lasted a long time. But eventually, she was obliged to compromise when Anne saved her young daughter's life from a deadly croup. Anne, who had a bad reputation in Green Gables for being an awkward girl, was never expected to save a soul. This was affirmed by the doctor when he told the Barry: "...I tell you she saved that baby's life, for it would have been too late by time I got there. She seems to have a skill and presence of mind perfectly wonderful in a child in her age" (56). By saying this, the doctor proved everybody wrong about Anne, the way she dealt with the situation is very impressive and conveyed her intelligence because even adults could not manage such horrifying situation. By time, just like Mrs. Rachel Lynde, Mrs. Barry too gets used to Anne.

#### **2.6.4 Mr. Philips against Anne's Behaviors in Classroom**

Although Avonlea people did not fancy Anne when she arrived to Green Gables, but all of them ended up loving her except one person who could never stand her presence. He was her school master named Mr. Philips, perhaps because she was a very attentive student which would not be in his favor since he was flirting with one of his students. So indeed, the moment Anne joined her classmates, she discovered the relationship between him and Prissy Andrews and the

gossip began. Since Anne was a new student in the class, Mr. Philips should have welcomed her in a good manner but in the contrary, he was looking for anything to humiliate and embarrass her, she told Marilla:“ Mr. Philips said my spelling was disgraceful and he held up my slate to that everybody could see it, all marked over. I felt so mortified” (118). A teacher is not supposed to treat a new student like this especially that Anne had never tended to a school before so for sure she still a beginner but he does not care about this fact.

Anne who constantly complains about her ugly hair, she never let anyone else to make fun of her. As a result, when her colleague Gilbert Blythe teased her:" Carrots! Carrots!" (122) , she got totally mad, not only she screamed but even broke her slate on his head. Anne's attitude put everyone in shock because no one ever dared to do what she did so he punished her by writing: “Ann Shirley has a very bad temper. Ann Shirley must learn to control her temper” (123) and he asked her to read it out loud. The punishment did not hurt Anne as much as the way he wrote her name without an ‘e’, owing to the fact that she romanticizes all the names but Mr. Philips does not care about such things. Though she was a brilliant and the smartest in his class yet, he was totally disinterested in this quality she has. In the contrary, he often wanted her to commit more mistakes and if she does not, he would accuse her like he did one day when all the students, boys and girls arrived late to his session. Nonetheless, he put all the blame on Anne and punished her again by sitting with Gilbert.

Mr. Philips was not only against Anne's attitudes but her presence; he obviously showed his hatred towards her and tried his best to put her down. Since he is a teacher, it is his duty to assist her to learn from mistakes, guide her to the right path and open doors for her to devote her abilities in her studies. However, he just made her hate school. It can be noticed that Mr. Philips is the worst person ever came to Anne's life because when the time of his departure arrived, Anne realized that he only left bad memories: “I tried to remember the time Mr. Philips

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made me sit with Gil- with a boy; and the time he spelled my name without an 'e' on the blackboard; and how he said I was the worst dunce he ever saw at geometry and laughed at my spelling..." (180).

### **2.7 The conflict between Imagination and Social Expectations**

The poor Anne Shirley was not granted to live a normal childhood like the rest of other children. Because she was an orphan and life for orphans is tough. While people in her age were enjoying their rights as children, this poor little girl was deprived of lot of things; a mother who would always tell her that she is her pretty daughter and her hair is fascinating. Everyone who reaches chapter five may sympathizes with Anne when she said: "I wish she lived long enough for me to remember calling her mother. I think it would be so sweet to say "mother" (46). Anne who was in need for her mother, was obliged to practice the motherhood for the Thomas's kids at a very young age, and then she lived a miserable life in that asylum. Despite all of these struggles, she did not give up on life; instead, she found an escape in her vivid imagination. The latter had run with her to Avonlea and had a huge impact on her behaviors there.

Regarding the social codes that people adhere to, Anne's attitudes as a young female were the exact opposite of the conduct they used to follow which led to a conflict between her imagination and the social expectations, they were not sorry for her because she had no parents who guide her and educate her to behave properly, most of them took her talks and thoughts as nonsense still, there were some who supported her and helped her to fit in the society. The issue of the society is that they expect children especially females to act like adults but this was impossible for Anne because she already suffered from things even adults may find it difficult to handle. Marilla had a constant fear that Anne will ruin her future life: "I'm afraid there will be a great many disappointments in store for you through life" (103). So she was most of time trying to take away Anne's imagination and whenever she does a mistake, she thinks that it is

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due to her unlimited imaginativeness but in fact, it is a normal thing that children do mistakes, how they are supposed to learn without flows?.

Although Anne was very attached to her imaginary world, she was trying her best to be a good girl as they always wanted her to be and indeed she succeeded when she grew up.

### **2.8 Conclusion**

In all parts of this chapter, the way that the protagonist of the novel was trying to fit in the society had been analyzed based on the main events that revealed how imagination is displayed in parallel with the examination of the major characters that reacted against Anne's attitudes.

Montgomery who wrote this classic novel bore fruit from it since the story of the orphan girl touched the hearts of millions of people and allowed them to look into a distinctive mechanism of facing the harsh reality of life. The conflict that occurred and have been examined in this chapter had changed the life of all the persons who involved in the story of Anne. Therefore, this piece of work gave a literary voice for all children who were obliged to give up on their thoughts, dreams and subject to all the restrictions of their society.



# **General Conclusion**

## General Conclusion

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Unlike many writers, Lucy Maud Montgomery through her novel *Anne of Green Gables* dealt with the story of an orphan little girl trying to fit in the society. Anne's creative interpretation of the social codes strongly demonstrates the ingenuity of childhood, the value of child's perspective. Her life as an adopted child helps Montgomery's goal to challenge the social attitudes towards children and especially orphans. In addition to this, the romantic child introduced in the novel inspires apathy for orphans and turn attention to children that they deserve the same care and the same support as adults.

An unrealistically intelligent, innocent and educated child instills the sense of pathos necessary to drum up support for improving Canadian orphanages and foster systems. Her life stands for things that are often underrepresented and/or undervalued in Canadian's culture. Reading and sharing the female orphan archetype's story in novels such as *Anne of Green Gables* is a good first step toward welcoming her non-traditional forms of power back into the culture's consciousness.

Anne's work in schoolroom as opposed to a farm field serves to challenge the nineteenth-century mentality that children offer the world nothing more than manual, also her creativity which Montgomery uses to make case for the values of childhood also gives her the power to negotiate the systems of social and religious instructions of a child's behaviour.

The theoretical part of this research paper tackled the social status of Canada from late 19<sup>th</sup> and early 20<sup>th</sup> centuries, the times when Canada's position in the world began to emerge, in addition to insights in literature of that era that had a huge impact on Canadians life and even extended to the world.

## General Conclusion

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Coordinately, the second chapter was devoted to analyze one of the successful books in children's literature *Anne of Green Gables* that represented a child's perspective and struggles to fit in the society.

The conflict between imagination and social expectations slowly faded away over time. Anne proved them all wrong about her imagination as an obstacle in her life which will prevent her to become a successful adult. In spite of her daydreaming, she could overtake all her surrounding and becomes the ideal female. Whereas the others who reacted against her attitudes gave up on their thoughts about her, got used to her imagination and even loved her.





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