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### FORMS OF INTERTEXT IN “ANNE OF GREEN GABLES” BY L.M. MONTGOMERY (1908)

In Ukraine, we study some Canadian literature at school, including novels by Lucy Maud Montgomery. We have a special subject called ‘World Literature.’ My colleagues and I have authored a school program and textbooks for secondary schools, and we want our students to know and read the best books of the world.

The novel “Anne of Green Gables” by Lucy Maud Montgomery is one of the best books of the world. The writer told us about the difficult times that the little girl Anne had to go through. She lost her parents and lived in orphanage. But then Anne’s life changed.

She was taken in by new foster parents Marilla and her brother Matthew Cuthbert. Their home was called Green Gables, because people in Canada sometimes give their homes names. But even there her life was not easy because Marilla and Matthew wanted a boy to help them on the farm. And Anne ended up there by mistake.

At first things were very bad. Anne had a creative way of seeing the world. She fantasized a lot, and most importantly, she knew how to be happy about what was around her.

Anne was changing the world with her creative imagination, while also changing the people around her. At the end of the novel, the girl has grown up, but she retains her creative fantasy, which helps her to overcome any obstacles.

This novel gives strength and faith to those who read it. One must never despair. One should always rejoice in every day, every little thing. The world is beautiful and amazing for those who are open to it. This novel by a Canadian writer embodies the concept of optimism, the idea of the joy of life, no matter how difficult it is.

In this paper, we want to discuss the forms of intertext in L.M. Montgomery’s novel. Intertext as a notion denotes someone else’s text within a work of fiction. Alien texts come in many forms. They manifest themselves through direct and indirect quotations, details, symbols, etc. Alien text interacts with the writer’s text, and then there is such a phenomenon as intertextuality. Intertextuality is a text within a text. The term was first proposed by Roland Bart and Julia Kristeva.

#### **What forms of intertext are there in L.M. Montgomery’s “Anne of Green Gables”?**

Based on the sources of “other” texts present in “Ann of Green Gables,” we may identify such forms of intertext as **biblical, artistic, legendary, mythological, historical**. Within these five, we can build a more precise classification.

Let’s take a look at some examples of semantics and functioning of different intertextual forms in “Anne of Green Gables.”

Let’s start with forms of **biblical intertext** first. They are mostly concentrated around the image of Anne and the people around her. Her arrival at Green Gables (which happened

because of a mistake) is accompanied by the allusion to the biblical image of a **lamb**, which symbolizes purity, innocence and kindness in Christianity. This image serves to emphasize the softness of Ann's heart and the purity of her intentions. In the Bible, "Lamb of God" (or Agnus Dei) is a symbol of Christ himself and his sacrifice. Matthew realizes that he's going to deeply upset the girl and disappoint her if he tells her there's been a terrible mistake.

So the biblical motive of **victimhood** is evident in Anne's image in the beginning of the novel. She is viewed as **an innocent victim**, which emphasizes the true drama of her life. This motif is supported by the description of Anne's first days in the Cuthbert household.

But as the plot thickens, the motif of victimhood is weakened and backgrounded, because Anne stops being a simple victim of her fate and circumstances. A new biblical component comes to the forefront in her image – an **angel** who is Lord's messenger on earth, a heavenly creature bringing *gospel* (or *good news*) to people. Anne herself is good news to Matthew and Marilla, because she has changed their lives for the better.

The archetype of an angel in Anne's image is supported by multiple allusions. The girl says: *"I'm going to imagine that I'm the wind that is blowing up there in those tree tops"* (Ch. X).

Overall, there are two planes within the structure of Anne's image – **the real and the philosophical one**, hidden in the subtext, which makes the image of the main heroine deeper.

The biblical archetype of the angel in Anne's image is complemented by details of her clothing. The girl keeps dreaming about a dress with puffed sleeves that look like wings. Finally, Marilla made three dresses for her: *"one was of snuffy colored gingham <...>; one was of black-and-white checkered sateen <...>; and one was a stiff print of an ugly blue shade."*

In fact, Anne repeats three times that she wants to have a dress with puffed sleeves. *"Well, fortunately I can imagine that one of them is of snow-white muslin with lovely lace frills and three-puffed sleeves"* (Ch. XI)

Because Anne is portrayed as an angel on earth, she needs a white dress with puffed sleeves.

When talking about Mrs. Allan, the new minister's wife, who had a dress with puffed sleeves, Anne compares her to a **seraph** (the highest rank of of celestial or heavenly beings, six-winged and closest to God). So she said she wanted to be a minister's wife when she grew up, in order to get closer to God.

For Anne, her biggest wish comes true on Christmas day: she receives a brown silk dress with puffed sleeves, made for her by Mrs. Lynde. It isn't white (which would have been appropriate for an angel), but Anne herself is not a biblical creature – she's a real girl. The brown color of the dress also correlates to the color of the earth.

At the end of the novel, Anne does receive a white dress with puffed sleeves when she is going to recite at the concert. She puts a white rose into her hair, and Diana tells her Mrs. Allan had said Anne looked *"like a Madonna"* (Ch. XXXIII) when she parted her hair.

So the biblical components within the image of Anne are dynamic, they change over time: she goes from lamb to angel, and then – to **Virgin Mary, Madonna, Mother of God**. As she grows up, her personality changes.

The biblical concept **"God is love"** (1 John 4:7-21) is also dominant in the image of Anne. Parallel to the main storyline about a girl going to live at somebody's house, there's a whole cluster of storylines forming about her discovering God, loving the people around her, uniting

these people through love, and helping them get to know God and his love better.

Anne keeps talking about love and loving everything around her. Love is a state of her soul: she lives in it, she craves it, she gives it to others and uses it as a filter through which she perceives reality.

Because no one has ever seen God, there's another important concept in the Bible – **divine imagination**. It is also present in L.M. Montgomery's novel. We understand that **imagination** is dominant in the image of Anne. This component of her character is supported by different forms of intertext – biblical, literary and others.

In the beginning of the novel, Anne earnestly believes her imagination to be a great sin, because Marilla had taught her so. But as she grows older, Ann realizes that her imagination is not a sin, but rather a great treasure of her soul, because her imagination can transform everything around her and even change people.

Within the **literary intertext** present in "Ann of Green Gables," we may define a few centers or clusters, that have images, motives and plotlines centered around them.

One of these intertextual centers comprises literary fairy-tales by **H.C. Andersen** and **Lewis Carroll**. The image of a blossoming cherry-tree that Anne calls the Snow Queen appears in the very beginning of the novel. It embodies the heroine's rich creative imagination and her ability to change everything through the power of her creativity. In H.C. Andersen's fairy-tale, the Snow Queen is a symbol of absolute evil and cold (based on the Scandinavian myth about the Ice Maiden). But in L.M. Montgomery's novel, this image is turned upside down. It symbolizes the beauty of nature, life, and imagination. For Anne, the cherry-tree she calls Snow Queen is alive. She doesn't just admire its beauty, but she also talks to her, trusting her with the most intimate thoughts and dreams. "*Dear Snow Queen, good afternoon*" (Ch. VIII)

Even as Anne grows older and more mature, the Snow Queen stays in her life and her imagination. The last carefree night in Anne's life is also related to this tree.

*"Outside the Snow Queen was mistily white in the moonshine; the frogs were singing in the marsh beyond Orchard Slope. Ann always remembered the silvery, peaceful beauty and fragrant calm of that night. It was the last night before sorrow touched her life; and no life is ever quite the same again when once that cold, sanctifying touch has been laid upon it."* (Ch. XXXVII)

We can see Andersen's Snow Queen being referenced in this passage as a symbol of cold and death, because it was the next day that Anne found out Matthew had passed away – like the Snow Queen had kidnapped him into a land of eternal ice and frost.

Other fairy-tales by Andersen are also referenced in L.M. Montgomery's novel. The story of Anne as an ugly girl (Mrs. Rachel Lynde called her "*skinny and homely*" (Ch. IX)) who surprised everybody in the end by turning into a beautiful and smart young lady, is reminiscent of the "Ugly Duckling" tale. Her first night in the Cuthbert household, when she didn't feel cozy or comfortable, is reminiscent of "The Princess and the Pea." Anne also imagines herself to be someone living in a flower, which is a reference to "Thumbelina."

*Oh, look, here's a big bee just tumbled out of an apple blossom. Just think what a lovely place to live – in an apple blossom! Fancy going to sleep in it when the wind*

*was rocking it. If I wasn't a human girl I think I'd like to be a bee and live among the flowers"* (Ch. VIII)

Allusions to "Alice in Wonderland" by Lewis Carroll play an important role in the portrayal of Anne. The image of Anne who lives in two worlds at the same time (the real and the imaginary) is quite similar to the image of Alice. This similarity is supported by multiple details: the girl sees a rabbit hiding in the grass; she looks at her reflection in the glass doors of the bookcase (as if taking a glimpse through the Looking-Glass); Marilla raises her like the Duchess from "Alice in Wonderland." This book is actually referenced in L.M. Montgomery's novel directly. The fairy-tale intertext emphasizes the richness of Ann's creative imagination.

*"Marilla was as fond of morals as the Duchess in Wonderland, and was firmly convinced that one should be tacked on to every remark made to a child who was being brought up"* (Ch. VIII)

The Shakespearean intertext in "Anne of Green Gables" enters the novel with the image of a **rose**.

*"Oh, look, there's one little early wild rose out! Isn't it lovely? Don't you think it must be glad to be a rose? Wouldn't it be nice if roses could talk? I'm sure they could tell us such lovely things"* (Ch. V).

This quotation is a reference to Juliet's monologue from Shakespeare's "Romeo and Juliet" tragedy: *"What's in a name? That which we call a rose By any other name would smell as sweet"* (Act II, Scene II). In Shakespeare's work, a rose is a symbol that has many meanings (beautiful nature, human passions etc).

In L.M. Montgomery's novel, a rose becomes a symbol of beautiful nature, but also a symbol of Jesus, Virgin Mary, Anne's creativity and life power. She looks like a Madonna with a white rose in her hair. She makes a flower wreath out of "roses and buttercups" (Ch. XII) as opposed to artificial flowers on other girls' hats and flowers (opposition between life and death). Gilbert picks up a rose that's fallen from Anne's hair (and that's an obvious symbol of love). And in the end, when Anne returns back home, the images of the Snow Queen and the rose appear together.

*"It's so good to see those pointed firs coming out against the pink sky – and that white orchard and the old Snow Queen. Isn't the breath of the mint delicious? And that tea rose – why, it's a song and a hope and a prayer all in one"* (Ch. XXXVI)

So poetry, life aspirations and God have blended together for Anne in the image of a rose.

But there's also a literary opposition present in this fragment, stemming from Andersen's "Snow Queen" fairy-tale: life and God (rose) fighting evil and death (Snow Queen). And the next day, Matthew passed away.

*"For the first time shy, quiet Matthew Cuthbert was a person of central importance; the white majesty of death had fallen on him and set him apart as one crowned."* (Ch. XXXVII)

## FICTION THROUGH THE AGES

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But still, just like in Andersen's "Snow Queen," life and God win over death in "Anne of Green Gables." By Matthew's grave, Anne planted a little white Scotch rosebush his mother had brought out from Scotland long ago. And there was no more sadness in Anne's heart because there is no death according to Christian beliefs.

*"It made me feel glad that I could plant it by his grave – as if I were doing something that must please him in taking it there to be near him. I hope he has roses like them in heaven. Perhaps the souls of all those little white roses that he has loved so many summers were all there to meet him"* (Ch. XXXVII)

Throughout the novel, Anne is gradually transformed from a clumsy child into a beautiful young woman. But her beauty is not only external, but also very much internal, which comes from her love for the whole world. As an enchanted fairy and an angel at the same time, Anne comes to help those who require it. Anne works miracles all the time, for she changes people and the whole world with her love and creativity.

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