

**Nature & Fantasy in Anne of Green Gables by Lucy  
Maud Montgomery**  
للكتابة لوسي "الطبيعة والخيال في رواية " آن في المرتفعات الخضراء  
مود مونتغمري

---

**Asst.Prof.Dr. Nibras Ahmed Abdulla**

ا.م.د نبراس أحمد عبد الله

Eng.nibras89@gmail.com

College of Arts , Department of English

**Asst.Inst.Tabarek Layth Abdullah**

م.م تبارك ليث عبدالله

Imam Ja'afir Al-Sadiq University – College of Education –Department  
of English

ا.م.د همام صلاح سمين

**Asst.Prof.Dr.Humam Salah Samean**

Ibn Sina University of Medical and Pharmaceutical Sciences

جامعة ابن سينا للعلوم الطبية والصيدلانية



## **Abstract**

In *Anne of Green Gables*, Lucy Maud Montgomery beautifully intertwines nature and fantasy, creating a world where Anne Shirley's imagination flourishes. Nature is not just a backdrop in Anne's life; it serves as a sanctuary that provides her with peace, inspiration, and a space to dream. Her ability to transform even the most ordinary scenes into magical realms displays her creativity and resilience, allowing her to cope with the difficulties she faces, build meaningful relationships, and mature as a person. The way Anne blends the real and the imagined highlights the novel's larger theme: the power of imagination and nature to heal, transform, and uplift. This study of nature also reflects Anne's emotional journey. Having faced an emotionally difficult past, Anne turns to her vivid imagination as a refuge from her harsh reality. Nature, with its beauty and simplicity, becomes her emotional anchor, helping her escape loneliness and find solace. This contrasts with the more grounded, often unimaginative views of those around her, especially in Avonlea. Her struggles, shaped by her orphan status and her position as a young girl in a changing world, echo Montgomery's own feelings of exclusion, as both the author and her character wrestle with the tensions between tradition and modernization.

Through Anne's journey, Montgomery not only celebrates the natural world but also encourages readers to embrace creativity, seeing beauty even in the simplest aspects of life. Anne's story is a powerful reminder of how imagination can offer a way out of hardship, guiding us toward personal growth and a deeper connection with the world around us.

**Key words: Anne Shirley ,Lucy Maud Montgomery , Nature ,Imagination ,Inspiration ,Relationships ,Personal Growth ,Solitude, Beauty**

في رواية "آن في المرتفعات الخضراء" ، تدمج لوسي مود مونتغمري بشكل رائع بين الطبيعة والخيال، مما يخلق عالماً تزدهر فيه خيالات آن شيرلي. الطبيعة ليست مجرد خلفية في حياة آن، بل تمثل ملاذاً يوفر لها السلام، والإلهام، ومساحة للحلم. لقدرتها على تحويل حتى أكثر المشاهد العادية إلى عوالم سحرية تظهر إبداعها ومرونتها، مما يتيح لها التكيف مع الصعوبات التي تواجهها، وبناء علاقات ذات مغزى، والنضوج كشخص. الطريقة التي تمزج بها آن بين الواقع والخيال تبرز الموضوع الأوسع للرواية: قوة الخيال والطبيعة في الشفاء، والتحول، والارتقاء. تعكس هذه الدراسة للطبيعة أيضاً الرحلة العاطفية لأن. بعد أن واجهت ماضياً عاطفياً صعباً، تلجأ آن إلى خيالها النابض بالحياة كملاذ من واقعها القاسي. تصبح الطبيعة، بجملها وبساطتها، مرساة عاطفية لها، تساعد على الهروب من الوحدة وإيجاد العزاء. يتناقض ذلك مع الآراء الأكثر واقعية، وغالباً ما تكون غير الخيالية، لأولئك من حولها، خاصة في آيفون لي. تتردد صدى صراعاتها، التي تشكلت بسبب وضعها كيتيمة ومكانتها كفتاة صغيرة في عالم متغير، مع مشاعر مونتغمري الخاصة بالإقصاء، إذ تكافح كل من المؤلفة وشخصيتها مع التوترات بين التقاليد والحداثة. من خلال رحلة آن، لا تحتفل مونتغمري فقط بالعالم الطبيعي، بل تشجع القراء أيضاً على تبني الإبداع، ورؤية الجمال حتى في أبسط جوانب الحياة. قصة آن هي تذكير قوي بكيفية أن الخيال يمكن أن يوفر طريقاً للخروج من الصعاب، ويقودنا نحو النمو الشخصي وارتباط أعمق بالعالم من حولنا.

الكلمات المفتاحية: آن شيرلي، لوسي مود مونتغمري، الطبيعة الخيال، الإلهام، العلاقات، النمو الشخصي ، الوحدة ، الجمال.



## 1.Introduction: Nature and Fantasy in Literature

The relationship between nature and fantasy in literature creates a fascinating interplay where the natural world acts as both a foundation for and a bridge to realms of imagination. Nature, in the simplest sense, is the physical world—the forests, rivers, and skies—that authors use not only as a setting but also as a symbolic space to reflect deeper themes like transformation, discovery, and self-realization. Fantasy, on the other hand, invites elements that transcend the natural world, including magic, mythical creatures, and supernatural events. When combined, nature and fantasy create a narrative space where the boundaries between reality and imagination blur, making nature an active and dynamic participant in the unfolding of fantastical elements (Bal, 2021, 1283).

Critically, scholars like Dion Dobrzynski have emphasized how nature in fantasy fiction goes beyond merely being a setting or a metaphor—it plays an active, transformational role in the narrative (Dobrzynski, 2021). Nature does not just house the fantasy but is an integral part of it, enabling characters to access new worlds and new ways of thinking. This blending of the natural and the fantastical invites readers to explore not just the magic of these worlds, but the magic of the natural world itself, as it transforms and shapes the stories unfolding within it.

The relationship between nature and fantasy ultimately enriches the genre by giving nature a symbolic, narrative, and magical role. Nature in these worlds is not just something to look at; it is something that interacts with characters and influences their paths, helping them grow, escape, and transform. This connection between the real world and the imagined allows readers to experience the richness of both realms, encouraging them to see the natural world as a place full of untapped potential for magic, adventure, and change.

### 1.1 The Relationship Between Nature and Fantasy in Literature

The relationship between nature and fantasy in literature is a powerful narrative tool that allows authors to explore the boundaries of reality, imagination, and human experience. Through nature, writers often convey deeper meanings, creating worlds where the line between the real and the imagined becomes blurred. Nature is more than just a



setting in these stories; it serves as an active participant in the unfolding of events, offering characters both a refuge and a transformative experience.

### 1.1.1 Nature as a Gateway to Fantasy

In many fantasy novels, nature acts as a portal that connects the mundane world to fantastical realms. C.S. Lewis's *The Lion, the Witch, and the Wardrobe* is a prime example, where the wardrobe itself becomes a threshold to the magical land of Narnia. Nature in Narnia is enchanted, with forests, rivers, and snow-covered landscapes serving as more than just backdrops. These natural elements play a vital role in the story's magic and adventure. Lewis uses nature to blur the lines between the real and the fantastical, suggesting that nature itself can lead to extraordinary worlds (Lewis, 1950).

J.R.R. Tolkien's *The Lord of the Rings* offers another example where nature is imbued with magical qualities. The Ents, ancient tree guardians in the forests of Fangorn, are a clear instance of how nature is personified in Tolkien's world. The forests are not mere locations for the story's action; they are sentient beings, full of life and agency. This connection between nature and magic is central to Tolkien's work, where nature is a powerful force that influences both the plot and the characters (Tolkien, 1954).

### 1.1.2 Nature as a Space for Imagination

Beyond being a gateway to fantasy, nature also serves as a refuge for characters to escape harsh realities and fuel their imaginations. In *Anne of Green Gables*, Anne Shirley finds solace in the natural world, which becomes a space for her to dream and create. Whether she is imagining a "Lake of Shining Waters" or a "Haunted Wood," nature offers Anne an imaginative sanctuary where she can transform her world into something magical. This connection to nature not only helps Anne escape her troubled past but also aids in her personal growth and self-discovery (Montgomery, 1908).

Anne's imaginative transformations of her surroundings are symbolic of her inner resilience and creativity. Her deep connection to nature enables her to turn ordinary experiences into extraordinary adventures, demonstrating how nature serves as a backdrop for personal transformation and growth.



### 1.1.3 Nature as a Contrast to the Fantastic

Nature can also serve as a foil to highlight the fantastic elements within a story. In Alice's Adventures in Wonderland, Lewis Carroll contrasts the familiar, natural world of Alice's home with the surreal and chaotic qualities of Wonderland. This juxtaposition heightens the absurdity of Wonderland, making its fantastical elements more pronounced and memorable. The real world, with its mundane logic and structure, emphasizes the madness of Wonderland and the strange events that Alice experiences (Carroll, 1865).

In *The Wonderful Wizard of Oz*, L. Frank Baum uses the plain and unremarkable Kansas landscape as a foil to the vibrant, magical world of Oz. The dullness of Kansas serves to highlight the wonder and excitement of the fantastical land Dorothy enters. By contrasting the ordinary and the magical, Baum deepens the reader's appreciation of Oz's magical qualities, demonstrating how nature can amplify the surreal (Baum, 1900).

## 2. Introduction to Lucy Maud Montgomery Her Life

Lucy Maud Montgomery was born on November 30, 1874, in "Clifton (now New London), Prince Edward Island" (Waterston, 1975, 3). Her early life was marked by tragedy when her mother, Clara Woolner Macneill Montgomery, passed away from tuberculosis before Maud was even two years old. After losing her mother, Maud was placed in the care of her maternal grandparents. Her father, Hugh John Montgomery, stayed nearby for a while, but when Maud was just seven, he moved to Prince Albert in the North-West Territories (now Saskatchewan), leaving her to grow up with her grandparents. This separation deeply shaped her early years, fostering a sense of loss and longing that would later echo in her writing.

Montgomery's early years in Cavendish were marked by loneliness. Although she had relatives close by, much of her childhood was spent in solitude. To cope, she created imaginary companions and worlds, which she later credited for fostering her creativity. Her imaginary friends, Katie Maurice and Lucy Gray, "lived" in a "fairy room" she envisioned behind a bookcase in the drawing room. She often set her favorite stories in this magical space (Waterston, 1975, 9).



As a young adult, Montgomery briefly pursued journalism, but family obligations significantly shaped her life. At the age of 36, she married a reserved and frequently melancholy Presbyterian minister and moved to Ontario. There, she lived a life filled with private contradictions.

### **2.1. Lucy Maud Montgomery her Education**

At the age of thirteen in 1887, Lucy Maud Montgomery recorded in her diary her "early dreams of future fame"(Gillen, 2015, 23). Lucy Maud Montgomery once reminisced about the thrill of submitting a poem for publication, imagining herself as "the wonder of my schoolmates—a little local celebrity." (Gillen, 2015, 24). After completing her schooling in Cavendish, she spent 1890 in Prince Albert with her father and her stepmother, Mary Ann McRae, whom her father had married three years earlier, in 1887. This time with her father offered a rare glimpse into a life she had often been separated from, adding another layer to her complex family experiences.

In 1893, Lucy Maud Montgomery began her studies at Prince of Wales College in Charlottetown to earn her teacher's license. Her deep love for Prince Edward Island often drew her to its peaceful countryside, where she would take long, solitary walks. During these moments, she experienced what she described as "the flash"—brief but powerful feelings of clarity, serenity, and overwhelming joy. These moments left her with a profound sense of connection to something greater, a spiritual presence she felt alive within the beauty of nature.

Montgomery's academic journey was marked by determination and achievement. In 1894, she graduated with honors from a two-year teacher-training program, impressively completing it in just one year. Driven by her passion for literature, she continued her studies at the Halifax Ladies' College, part of Dalhousie University, from 1895 to 1896. Unfortunately, financial challenges cut her time there short, preventing her from earning a degree. However, this period marked an important milestone in her life—she earned her first payment for her writing, a small but significant step toward what would become a celebrated literary career (McLeod, 1983, p. 89).

### **2.2. Lucy Maud Montgomery her works**

Montgomery once wrote in her journals, "I cannot remember a time



when I was not writing, or when I did not mean to be an author. To write has always been my central purpose around which every effort and hope and ambition of my life has grouped itself.” (Hammill, 2006, 655). Montgomery’s love for writing began early—she started penning poetry and keeping journals at just nine years old and moved on to crafting short stories in her teenage years. Her first poem, “On Cape Le Force,” was published in the Charlottetown Patriot on November 26, 1890, just days before her 16th birthday, while she was still living in Prince Albert. At the beginning of her career, she often used pseudonyms like Maud Cavendish or Joyce Cavendish to mask her ambitions and later adopted the initials L.M. Montgomery to obscure her gender.

In the late 1890s, Montgomery taught at village schools in Belmont and Lower Bedeque. However, as her writing began to bring in a steady income, she left teaching after her grandfather’s death in 1898 and returned to Cavendish to live with her grandmother. During the winter of 1901–02, she worked in Halifax as a proofreader for the Daily Echo and wrote a weekly society column under the pen name “Cynthia.”

From 1898 to 1911, Montgomery spent most of her time in Cavendish, dedicating herself to her writing. She produced an impressive volume of poems and stories for publication while working at the local post office, which the MacNeill family operated from their home. These years in Cavendish played a pivotal role in shaping her creative output and nurturing her growing literary career (Rubio, 2008, p. 112).

### **3.Introduction to Anne of Green Gables**

Anne of Green Gables, written by Lucy Maud Montgomery, is a cherished novel that was first published in 1908. It tells the story of Anne Shirley, a lively and imaginative orphan who is mistakenly sent to live with Marilla and Matthew Cuthbert, an elderly brother and sister, at their farm, Green Gables, in the fictional village of Avonlea. Despite the mix-up (the Cuthberts had intended to adopt a boy to help on the farm), Anne wins them over with her spirited personality, vivid imagination, and tendency to speak her mind. Her charm soon spreads throughout the small community; endearing her to everyone, she meets (Brennan, 1995).

Since its release, Anne of Green Gables has been translated into at least thirty-six languages and has sold over fifty million copies



worldwide, securing its place as one of the best-selling books of all time. Anne's deep connection to nature is a central aspect of the story, as she finds solace and inspiration in the beauty of the landscape. The novel also weaves elements of fantasy into its narrative, as Anne's vivid imagination and romantic disposition lead her on adventures and sometimes into mishaps. The themes of imagination and nature are explored throughout the novel.

For over a century, *Anne of Green Gables* has remained a beloved work of literature. Montgomery's own life and struggles are reflected in the story, as Anne's experiences mirror Montgomery's own childhood on Prince Edward Island and her battles with depression and societal pressures. The novel's themes of nature, fantasy, and the coming-of-age journey continue to resonate with readers of all ages (Fishbane, 2017, 189).

### **3.1. Nature in Anne of Green Gables**

Montgomery's vivid descriptions of nature appear in almost every chapter of *Anne of Green Gables*, whether they are voiced by Anne herself or woven into the fabric of the narrative. These depictions are often rich and detailed, with Anne's particular descriptions drawing heavily from myths and fairy tales, invoking images of fairies, nymphs, and dryads. The connection between nature and femininity is a longstanding cultural theme, but as Margaret Doody points out in her introduction to the novel, Montgomery aimed to challenge this idea. She sought to present a more complex and empowering view of nature, one that transcends traditional gender associations.

“Woman is of the Earth, earthy. She is all dull, dead matter. Man is of the spirit, spiritual. So runs our cultural story. It would be too much to expect any one woman writer to succeed in changing our collective mind. However, all women who read Anne at a young age have within themselves a reassurance that they are spiritual and imaginative beings – but also that they do not have to achieve spirit and imagination by foregoing the dear Earth of their femaleness.” (Doody, Introduction, 23-24, 1997).

Anne Shirley's character serves as a clear example that embracing the spirit and imagination does not require rejecting the natural world. Through her thoughts and actions, she challenges the conventional gender roles of her time, using her creativity and imagination to break free from society's rigid ideas of what is deemed proper for



women. Throughout the novel, the people Anne meets find her unusual, largely because the small, isolated community of Prince Edward Island is not accustomed to someone so openly defying societal expectations. As Goldwin Smith explains in his book *Canada and the Canadian Question*, the island's community is deeply rooted in farming: "Prince Edward Island is a farming community with rich lands, almost cut off from the mainland in winter. The girls are even more dissatisfied with farm life than the boys and are leaving in larger numbers" (1891, p. 22). Montgomery, as a woman from rural Canada, seems to have been deeply concerned with this issue and used *Anne of Green Gables* to express her belief in the need to preserve rural communities. This connection to the land is reinforced by Montgomery's rich descriptions of gardens, all of which are typical of Prince Edward Island. She deliberately includes only plants she has personally encountered in her own surroundings, grounding the story in the authentic landscape of her home (Doody, "Gardens and Plants," 1997, p. 434).

Montgomery's descriptions of gardens in *Anne of Green Gables* are not only beautiful but also highlight their significance to Anne, reflecting her deep connection to nature. Emily Cardinali Cormier suggests that by romanticizing rural life, Montgomery emphasizes its value and helps preserve it (Reid, 2018,78). . Cormier points to Anne's responses to her surroundings as evidence of this. Anne often anthropomorphizes the plants, trees, and places around her, imagining them with human qualities—especially female characteristics—because she longs for female companionship. Having grown up in the secluded village of Avonlea, Anne has learned to form bonds with nature. She has a special fondness for scenic landscapes, and one of her habits is to name them, giving them personal significance. For instance, one of Anne's first acts upon arriving at Green Gables is to name a potted geranium sitting on the windowsill. She even explains this quirky habit to Marilla, revealing how deeply she connects with her environment. As she says:

"Oh, I like things to have names, even if they are only geraniums. It makes them seem more like people. How do you know but that it hurts a geranium's feelings just to be called a geranium and nothing else? Yes, I shall call it Bonny."(Chapter 4, Part 3). (1997.P:434)



For Marilla, flowers are merely messy, unimportant things, but to Anne, they symbolize the natural beauty and freedom she's longed for but never truly experienced. Even as Anne begins to make friends, she continues to name and connect with the natural world around her. By giving human-like qualities to inanimate objects, Anne brings them into her own imagined utopia—a world where everything is beautiful and responsive to her deep need for connection and belonging.

However, her adventurous tendencies, combined with her imaginative excursions, sometimes lead to mishaps, such as when she almost drowns while acting out a poem with her friends, highlighting the cautionary aspect of her relationship with nature. Anne's powerful imagination reveals itself during her first ride to Green Gables, when she talks romantically about the beautiful trees and natural sights of Avonlea. Nature not only pleases Anne's eye, but it also provides her with reliable companionship. Having lacked human friends, she finds solace in plants and playmates in brooks. On her first night in Avonlea, when she fears no one will come for her, she takes comfort in the thought that she can climb into the arms of a tree and sleep there. For Anne, Avonlea, with its healthy trees, represents a pastoral heaven that contrasts with the sickly trees and coldness of her days at the orphan asylum. At Green Gables, she shows her respect for nature by giving lakes and lanes flowery, dramatic names. As she matures, she continues to love nature. During the stressful exam period at Queen's Academy, her love of nature relaxes her and helps her remember what is truly important in life.

In the novel, nature is not merely a backdrop but an active participant in Anne's imagination and wanderings. The descriptions of nature in the book are breathtaking, weaving through the narrative and enhancing the reader's experience of Anne's world. Montgomery's vivid portrayal of nature as a character in the novel adds depth and richness to the story, making it come alive for readers. Anne's love for nature is not just about appreciating its beauty but also about finding companionship, solace, and inspiration in its presence. Nature serves as a healing force for Anne, helping her relax during stressful times and reminding her of what is truly important in life. Through Anne's perspective on nature, readers are encouraged to notice and appreciate the beauty around them, fostering a deeper connection to the natural



world and a sense of wonder. At the end of the novel, she looks to nature as a metaphor for her future: full of beauty, promise, and mystery.

### Quotation

These quotes reflect Anne Shirley's deep appreciation for the changing seasons, the simple joys of life, and her connection to the natural world around her.

"I'm so glad I live in a world where there are Octobers. It would be terrible if we just skipped from September to November, wouldn't it?" (L.M Montgomery-1908.Ch 16- sp: 134 )

October at Green Gables was a month of breathtaking beauty. The birches in the hollow glowed with a golden hue, like sunshine captured in leaves, while the maples behind the orchard blazed with rich crimson, and the wild cherry trees lining the lane wore deep shades of red and bronzy green. The fields, basking in the soft light of late harvest, seemed to glow with warmth. Anne delighted in the vibrant colors surrounding her, feeling a deep joy in the world of beauty unfolding before her.

"I believe the nicest and sweetest days are not those on which anything very splendid or wonderful or exciting happens, but just those that bring simple little pleasures, following one another softly, like pearls slipping off a string." (L.M Montgomery-1908.Ch 19- p: 210)

Life at Green Gables was made up of many days like this, where Anne's ups and downs, much like anyone's, didn't all come at once. Instead, they were scattered throughout the year, with plenty of quiet, joyful days in between. These were the days filled with work, daydreams, laughter, and the lessons that life gently taught her.

"All the Beyond was hers with its possibilities lurking rosily in the oncoming years—each year a rose of promise to be woven into an immortal chaplet." (L.M Montgomery-1908.Ch 35- p: 299)

This speech reflects Anne's hopeful outlook on the future, shaped by her success at college and her dreams of what lies ahead. Anne's unwavering optimism is one of her most charming qualities, and here it shines through. The use of imagery from nature ties her love of the outdoors to her boundless imagination, suggesting that both are integral to her character. Nature, a constant source of comfort and inspiration



for Anne, continues to influence her perspective. Although she has grown and is focused on her future, there are still traces of the sentimental, dreamy child she once was.

"I'm not a bit changed - not really. I'm just pruned down and branched out. The real me - back here - is just the same." (L.M Montgomery-1908.Ch 34- p :294 )

In Chapter 34, as Anne prepares to leave for Queen's Academy, she reassures Marilla with a heartfelt reflection on her growth. Although Anne has matured significantly throughout the story, she likens herself to a tree, explaining that while her branches may stretch and grow, her roots remain deeply grounded at home. This metaphor, drawn from nature, underscores Anne's enduring connection to her family and the place that shaped her. It also reflects the comfort she finds in nature, which has always been a source of strength and stability during life's challenges.

"I wonder what it would be like to live in a world where it was always June." (L.M Montgomery-1915.Ch 28- p :234 ) said Anne, as she walked through the fragrant orchard, its spice and bloom filling the air, and made her way to the front steps, where Marilla and Mrs. Rachel were sitting, discussing the funeral of Mrs. Samson Coates, which they had attended earlier that day. Dora sat between them, focused on her lessons, while Davy sat cross-legged on the grass, looking as gloomy and downcast as his single dimple would allow.

### 3.2 Fantasy in Anne of Green Gables

Anne's vivid imagination is one of her most defining traits, often serving as her refuge from a harsh reality. After losing her parents as a baby and enduring a difficult, rootless childhood until her arrival at Green Gables at eleven, Anne has faced a life where she was unwanted and often seen as a burden. When Marilla asks Anne to recount her past, Anne's usual chatter gives way to an unusually brief and direct account, revealing the weight of her experiences. Her time with the Hammonds, where she was treated as little more than unpaid help, gives insight into why Anne's imagination is so vital—it's her way of surviving. Through her fantasies, she escapes the pain of her memories and creates a world that feels safer and brighter.

In her article for Children's Literature, Paige Gray delves into the idea of imagination as liberation in Anne of Green Gables



(2012). Anne, as a poor and clever orphan in early 20th-century Canada, uses her daydreams to carve out mental sanctuaries in a world that offers her few comforts. A poignant example of this is when Anne describes a rare happy day at the beach with the Thomas family. Starved for affection and beauty, that single joyful memory sustains her for years, even though she was still exploited as a caretaker for the children.

Anne's ability to turn bleak realities into stories of adventure and romance highlights her resilience. She fills her tales with bold, heroic female characters, often with grand names like Cordelia or Geraldine, and draws inspiration from poets like Tennyson. She even attempts to recreate scenes from *Idylls of the King* with her friends, longing for the romanticized world of Camelot. While some might see Anne's imaginative tendencies as sentimental, L.M. Montgomery weaves them into the fabric of Anne's character, showing how imagination becomes both her defense and her source of joy.

Anne's bond with nature intertwines deeply with her fantasies, offering her moments of solace and inspiration. However, her dreamy tendencies often clash with Marilla's practicality, who feels Anne's imagination needs to be reined in. Yet, for Anne, her imagination isn't just escapism—it's a vital lifeline that has carried her through years of hardship.

Anne's imagination, while often a source of comfort and inspiration, can sometimes mislead her, showing the need for it to be directed wisely. As she grows into her life at Green Gables, Anne no longer relies solely on her imagination to find happiness. Instead, it evolves into a tool for helping others and fueling her ambitions. For example, Anne's natural flair for storytelling leads her to form a story club with her classmates, where she helps them nurture their creative talents. Her imagination also opens doors to new possibilities, sparking aspirations she never dreamed of before. Encouraged by Miss Stacy, Anne excels in her studies, mastering writing and dramatic recitations, and ultimately prepares for the Queen's Academy Entrance exam. This opportunity marks a turning point, leading to Anne earning an English scholarship to Redmond College—an extraordinary achievement for a young woman of her time. Montgomery illustrates how Anne's



imagination, initially a means of coping with hardship, transforms into a source of inspiration and empowerment. Through careful cultivation, it becomes a lifelong resource, not just a childhood escape, helping Anne to encourage others, embrace ambition, and achieve her dreams. (Montgomery, 1997, p. 440).

### Quotation

These quotes showcase Anne's vivid imagination, her tendency to daydream, and her ability to find solace in fantasy during challenging moments. The character of Anne Shirley is known for her imaginative spirit and her ability to turn ordinary situations into extraordinary adventures through the power of her fantasies.

"People laugh at me because I use big words. But if you have big ideas, you have to use big words to express them, haven't you?" (L.M Montgomery-1915.Ch 2- p :20 )

Matthew, to his surprise, found himself genuinely enjoying the company he was in. As a quiet man, he appreciated the kind of talkative people who did not expect him to carry the conversation but were happy to do most of the talking themselves. Still, he never imagined he would take pleasure in the company of a little girl. Women already made him uneasy enough, but little girls were even trickier. He disliked how they would shy away from him, sneaking timid glances his way, as if he might suddenly swallow them whole if they dared to speak.

"Isn't it nice to think that tomorrow is a new day with no mistakes in it yet?" (L.M Montgomery-1915.Ch 21- p :115 )

Anne allowed herself to be consoled, feeling it was truly a blessing that Mrs. Allan turned out to be a kindred spirit. The unfortunate incident with the liniment cake was quietly set aside, and by the end of the evening, Anne realized she had enjoyed herself far more than she ever expected. Even so, she let out a deep sigh, the weight of the mishap still lingering in her mind.

"Isn't it splendid to think of all the things there are to find out about? It just makes me feel glad to be alive—it's such an interesting world. It wouldn't be half so interesting if we knew all about everything, would it? There'd be no scope for imagination then, would there?" (L.M Montgomery-1908.Ch 2- p :20)

As Anne and Matthew make their way from the train station to Green Gables, Anne fills the silence with her lively, imaginative



musings while Matthew responds with shy, minimal answers. This moment perfectly captures Anne's spirit. She approaches the world with curiosity and enthusiasm, viewing challenges like the vast amount she does not yet know as exciting opportunities. For Anne, imagination is not just a part of her life—it is at the heart of how she sees the world. She takes pride in her ability to dream, finding both joy and comfort in it, and she hopes others will embrace their imaginations as eagerly as she does.

### Conclusion

The conclusion of *Anne of Green Gables* by Lucy Maud Montgomery centers on the growth, choices, and values that define Anne Shirley. Throughout the story, Anne evolves from a lively, imaginative girl into a responsible, determined young woman. As the narrative unfolds, her priorities shift from fantasy and romance to academics, reflecting her commitment to personal development and education.

A key turning point in the conclusion occurs when Anne, motivated by her desire to make Matthew and Marilla proud, wins the prestigious Avery Scholarship, which would allow her to attend college. However, after a series of unfortunate events, including Matthew's unexpected death and Marilla's deteriorating eyesight, Anne chooses to forgo her academic dreams to care for Marilla and remain at Green Gables.

This decision highlights Anne's sense of duty, responsibility, and her willingness to listen to her heart and conscience. Ultimately, the ending of *Anne of Green Gables* portrays Anne as a character whose actions and values are rooted in integrity, loyalty, and the importance of family. Through her sacrifices and relationships, Anne leaves readers with a powerful message about resilience, the importance of following one's principles, and the lasting strength of love and family.

### References

1. Bal, R. (2021). Nature vs. "Reality" in Fantasy Fiction: The Potential for Ecocritical Imaginings. *Gaziantep University Journal of Social Sciences*, 20(3), 1283–1296. <https://doi.org/10.21547/jss.843678>
2. Brennan, J. G. (1995). The story of a classic: Anne and after. *The American Scholar*, 64. Retrieved from <https://librarydocs.vre3.upei.ca/islandora/object/peipad:5281>



3. Dobrzynski, D. (2021). Forest Ecology and Fantasy Fiction. [Conference poster]. BIFoR Conference, University of Birmingham. <https://www.birmingham.ac.uk/documents/colleges/gees/bifor/biforcom23/forest-ecology-and-fantasy-fiction-dion-dobrzynski-bifor-conference-poster-23.pdf>
4. Doody, M. A. (Ed.). (1997). Gardens and Plants. In *The Annotated Anne of Green Gables* (pp. 434-438). Oxford University Press.
5. Fishbane, M. (2017). *Maud: A novel inspired by the life of L. M. Montgomery*. Penguin Random House.
6. Gray, P. M. (2012). "Bloom in the moonshine": Imagination as liberation in *Anne of Green Gables* (Master's thesis, University of Southern Mississippi). Retrieved from [https://aquila.usm.edu/masters\\_theses/979](https://aquila.usm.edu/masters_theses/979)
7. Gillen, M. (2015). *The wheel of things: A biography of Lucy Maud Montgomery*. Formac Publishing Company.
8. Hammill, F. (2006). 'A new and exceedingly brilliant star': L. M. Montgomery, "Anne of Green Gables," and Mary Miles Minter. *Modern Language Review* 101(3), 652-670. <https://dx.doi.org/10.1353/mlr.2006.0000>.
9. McLeod, C. (1983). *Legendary Canadian women*. Lancelot Press.
10. Montgomery, L. M. (1997). *The Annotated Anne of Green Gables* (p. 434).
11. Montgomery, L. M. (1908). *Anne of Green Gables*.
12. Reid, C. (2018). *The landscapes of Anne of Green Gables*. Timber Press.
13. Rubio, M. (2008). *Lucy Maud Montgomery: The gift of wings*. Doubleday Canada.
14. Smith, G. (1891). *Canada and the Canadian question*. Macmillan & Co.
15. Waterston, E. (1975). *The Life of Lucy Maud Montgomery*. Oxford University Press.

