

REFERENCES

- Adjikusuma, E. 2020. *Reading Anne of Green Gables Through the Lens of Post-Truth Culture*. (Research Paper, Faculty of Language and Arts, Soegijapranata Catholic University, Semarang).
- Amalia, Hafida. 2020. *The representation of Alistair Maclean's life as reflected in south by Java Head: a biographical study*. (Thesis, Faculty of Cultural Science, Ahmad Dahlan University, Yogyakarta).
- Bogdan & Biklen. 1998. *Qualitative Research for Education, An Introduction to Theory and Methods*. USA: A Viacom Company.
- Bourdieu, P. 1979. *La Distinction*. Paris: Minuit.
- Bourdieu, P. 1980. *Le Sens Pratique*. Paris: Minuit.
- Cacioppo, J. T., Cacioppo, S., Cole, S. W., Capitanio, J. P., Goossens, L., & Boomsma, D. I. (2015). *Loneliness across phylogeny and a call for comparative studies and animal models*. *Perspectives on Psychological Science*, 10, 202–212.
- Chandra, N.D.R. 2012. *T.S. Eliot and the New Criticism*. *Journal of Literature, Culture and Media Studies*, 4 (7&8), pp. 85 – 91.
- Creswell, J.W. 2008, *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*, Pearson Merrill Prentice Hall, Singapore.
- Delahoyde, M. 2011. *Literary Critical Theory: Background. Introduction to Literature*.
- Drapeau, P. 2014. *Sparkling Student Creativity*. Alexandria, Virginia USA.
- Faraday, A. and Plummer, K. 1979. *Doing Life Histories*. *Sociological Review*. 27(4): 773-798.
- Gillen, Mollie. 2015. *The Wheel of Things: A Biography of L.M. Montgomery, Author of Anne of Green Gables*. Halifax Nova Scotia: Formac Publishing Company.
- Gillespie, Gerald. 1995. *Scientific Discourse and Postmodernity: Francis Bacon and the Empirical Birth of 'Revision*. *Early Postmodernism: Foundational Essays*, edited by Paul A. Bove. Durham: Duke University Press, pp. 232-54.
- George. " 'Bloom in the Moonshine': Imagination as Liberation in Anne of Green Gables." *Children's Literature*, vol. 42, 2014, pp. 169-96.



- Kennedy, X.J. and Gioia, Dana. 1995. *Literature: An Introduction to Fiction, Poetry, and Drama, Sixth Edition*. New York: HarperCollins.
- Klarer, Mario. 2005. *An Introduction to Literary Studies, Second Edition* (London and New York: Routledge).
- Kristanti, M. 2014. *Anne Shirley's Characterization and Character Development as The Reflection of Her Imagination in Montgomery's Anne of Green Gables*. (Thesis, Faculty of Cultural Science, Airlangga University. Surabaya).
- Long, C. R., & Averill, J. R. 2003. *Solitude: An exploration of benefits of being alone*. *Journal for the Theory of Social Behaviour*, 33(1), 21–44.
- Markman, K. D., Klein, W. M., & Suhr, J. A. 2009. Overview. In K. D. Markman, W. M. Klein, & J. A. Suhr (eds.), *Handbook of imagination and mental simulation* (pp. vii–xvi). New York: Taylor & Francis.
- Millard, K. 2007. *Coming of Age in Contemporary American Fiction*. Edinburgh: Edinburgh University Press Ltd.
- Montgomery, L.M. 2017. *Anne of Green Gables*. Hertfordshire: Wordsworth Editions.
- Muhibbuddin, Muhammad. 2011. *The power of imagination: bagaimana imajinasi Mestinya diasah / dimanfaatkan untuk kemajuan diri*. Jogjakarta: Bukubiru.
- Nuraeni, I., & Fadhy, F. Z. 2016. *Creative process in fiction writing of three Indonesian writers*. *Indonesian EFL Journal*, 2(2), 117-126.
- Reaske, Christopher R. 1966. *How to Analyze Drama*. New York: Monarch Press.
- Rubio, Mary and Elizabeth Waterson. 2000. *The Selected Journals of L.M. Montgomery, Volume I: 1889-1910*, Edited Version: Oxford University Press.
- Saini K.M and Sumardjo, Jakob. 1986. *Apresiasi Kesusastaan*. Jakarta: Gramedia Press.
- Seligman, M. E. P., Forgeard, M., & Kaufman, S. B. (2016). Creativity and aging: What we can make with what we have left. In M. E. P. Seligman, P. Railton, R. F. Baumeister, & C. Sripada (eds.), *Homo Prospectus*. New York: Oxford University Press.
- Storr, A. (1988). *Solitude: A return to the self*. Free Press.



2005. *The Alpine Path: The Story of My Career*, p. 10.

n, P. 1992. 'I don't feel old': *Subjective Ageing and the Search for meaning in Later Life*. *Ageing and Society*. 12(1): 23-47.

Wellek, Rene. Warren, Austin. 1948. *Theory of Literature*. USA: Harcourt, Brace, and Company.

Wellek, R. 1978. *The New Criticism: Pro and Contra*. *Critical Inquiry*, 4(4), 611-624.

Wellek, Rene. Warren, Austin. 1964. *Theory of literature: New Revised Edition by Austin Warren and Rene Wellek*. Houghton Mifflin Harcourt: Publishing Company.

Wellek, Rene. Warren, Austin. 1989. *Theory of Literature*. New York: Harcourt Brance and World.

Wenbo, Che. 2001. *New Dictionary of Contemporary Western Psychology*. Changchun: Jilin People's Publishing House.



Appendix I

(Biography of L.M. Montgomery)

Lucy Maud Montgomery was born on November 30, 1874, in Clifton, Prince Edward Island. Her parents, Hugh Montgomery, a former sea captain turned merchant, and Clara Macneill Montgomery came from large, old, and prominent families on Prince Edward Island. Before Maud turned two, Clara Montgomery passed away. Her distraught father took her to live with her firmly Presbyterian maternal grandparents in their isolated Cavendish, Prince Edward Island, farmhouse.

Her father fled to western Canada, eventually settling in Prince Albert, Saskatchewan, and getting married again, leaving her in the care of her mother's parents, Alexander and Lucy Woolner Macneill of Cavendish. Montgomery, an only child who lived with an elderly couple, found camaraderie in her imagination, nature, and literature, particularly those by Dickens, Scott, Byron, and Longfellow, and in composing her own stories and poetry, a gift she discovered at a young age. She started attending the one-room school near her Cavendish grandparents' house when she was six years old. Her early schooling was completed there, except for the year (1890–1891) which she spent in Prince Albert with her father and his wife, Mary Anne McRae.

In 1890, she moved in with her father's new family. However, she has a tense connection with her father's new wife and feels melancholy and homesick. In 1891, Montgomery went back to living on the Macneill homestead. Throughout her early years, she also spent time with her paternal grandfather and her maternal extended relatives. They all live at Park Corner, PEI, which is close by. At nine years old, she started journaling and composing poems. In her mid-teens, she started writing short stories. She began by publishing them in neighborhood newspapers

successfully selling them to periodicals across North America. Her first one occurred while she was a student at Prince Albert. A few days before her ninth birthday, on November 26, 1890, the Charlottetown Patriot published



her first poem, titled "On Cape Le Force." She went back to Cavendish in September 1891, but it was too late for her to start school that year. Nevertheless, she finished the tenth grade in 1892–1893.

In the beginning, she concealed her career aspirations by going by pseudonyms like Maud Cavendish or Joyce Cavendish. Ultimately, in an attempt to conceal her gender, she decided on L.M. Montgomery. Montgomery expressed her desire to enroll in Charlottetown's teacher training program when she turned sixteen. She was granted assistance by her father and grandmother, but not by her grandfather. Montgomery's grandfather, Macneil, refused to pay her. Montgomery's father and grandmother saved enough money at the end of the year to send her to Prince of Wales College in Charlottetown. She was studying very hard for it as well. She performed exceptionally well on her final exams and was given the privilege to read an essay about Shakespeare's Portia during the spring commencement exercises. Montgomery condensed Prince of Wales College's two-year curriculum into one year. Her focus is on landing a well-paying position as an educator.

She graduated from Prince of Wales College in Charlottetown's teacher training program in 1894. After just one year, she receives honors upon graduating from the two-year curriculum. She also attended the Halifax Ladies' College at Dalhousie College, which is now Dalhousie University, to study English literature from 1895 to 1896. She just decided to study there for a year and did not finish her degree due to financial constraints. She started getting paid for her writing at this time.

In the late 1890s, she worked as a teacher in rural Belmont and Lower Bedeque, Prince Edward Island. However, she eventually made enough money from her work to move back to Cavendish to live with her grandmother after her grandfather passed away in 1898. She proofread the Daily Echo in Halifax during the year of 1901–1902. She also wrote a weekly society column under the name "Cynthia." Other than that, she lived in Cavendish from 1898 to 1911, and she wrote a great deal of poetry and short stories that were published. The



Macneills operated the local post office from their homestead, where she also worked.

Despite being a prolific writer beforehand, Lucy's publication of *Anne of Green Gables* in 1908 solidified her place in the literary canon. Montgomery, despite her admission that she looked upon her writing as an indulgence, was frequently romanticized as the epitome of the ideal female writer—undesiring attention and content in the home. There was a "domestic sphere" for Lucy Maud Montgomery. Despite her past setbacks in romance, she wed Presbyterian preacher Ewan Macdonald in 1911. Later in 1911, they moved to Leaskdale, Ontario, where Ewen was given a parish, after leaving Prince Edward Island. Chester, the first child of Maud and Ewen, was born in 1912. In 1914, Hugh, a second son, passed away stillborn. Stuart, the third, was born in 1915. Maud and Ewen stayed with Chester and Stuart in Ontario. They relocated to the little community of Norval in 1926. They moved to Toronto in 1935 and lived in a house along the Humber River that Maud dubbed "Journey's End."

Although Maud lived the last 31 years of her life in Ontario, she often visited her home province, which she referred to as "the only Island there is." As a result, almost all of her novels are set there. *The Blue Castle*, which is located in the Muskoka region of Ontario and is where the Macdonald family vacationed in the 1920s, is the exception. Even though *Jane of Lantern Hill* starts in an unhealthy Toronto, the narrative eventually travels to the Healing Island. Several of her subsequent works, such as *A Tangled Web*, are based on people and incidents from her husband's Ontario parishes or were inspired by acquaintances in Toronto.

Montgomery was a sensitive and bright woman who suffered greatly as a result of events that impacted both her personally and the world. Her grief over the death of her young son Hugh, the horrors of World War I, the death of her beloved Ede Campbell, and finding out that her husband suffered from religious mania were all conveyed in her writings. Despite these and other difficulties,



she continued to write, expressing her passion for life, nature, and beauty in her fiction, journals, and letters.

Lucy Maud Montgomery died on April 24, 1942, in Toronto, Ontario. Montgomery died at her beloved Prince Edward Island, where she was buried in the Cavendish cemetery, close to the site of her old home. A funeral service was performed in what was become Prince Edward Island National Park, the homestead in Cavendish that Montgomery had said was modeled after Matthew and Marilla Cuthbert's farm in the first novel.



Appendix II

(Synopsis of Anne of Green Gables)

By accident, 11-year-old Anne, an orphan, ended up in Avonlea Village. The Cuthbert siblings, Marilla and Matthew, intend to adopt a son to assist them in caring for Green Gables, the family farm located in the Canadian hamlet of Avonlea, Prince Edward Island. But Anne showed up instead of a boy. Marilla disagrees with Matthew's assessment upon arriving at Green Gables and plans to meet with Mrs. Spencer the next day to correct the error. Adopting a daughter was not something Marilla ever considered or anticipated. She thinks girls are overwhelming and unruly.

Anne was so distraught when she found out that her presence was not truly expected that she pleaded to be spared from the orphanage. She truly wants a family and a home, and her heart yearns for freedom. After being obstinate at first and holding her ground, Marilla eventually permitted Anne to live with her. The arrival of Anne to the Cuthbert family makes everyone happy and warm. Because of the newcomers, her home was never at peace again. Her days were filled with vibrant colour, plenty of laughter, and bewilderment. Anne welcomes a new world. New acquaintances, adversaries, locales, and, of course, the new family that Anne had long desired.

Since Anne moved to Green Gables, it appeared that issues were becoming closer and that people were walking away. Her uncertain roots are also the subject of rumors. But the people around her started to become more accepting of her over time because of her upbeat demeanor, direct speech, and innocent, occasionally goofy manner. Avonlea Village and Green Gables brought back Anne's affection in an instant.



Because of her vivid imagination, Anne has a lot of thrilling events every assigned unusual names to the places she explored, such as Snow Queen, Canopy, Haunted Forest, Violet Tapestry, and Sparkling Ripple Lake. Go home with her pals Diana, Jane, and Ruby and engage in conflict with

Gilbert, her bitterest foe, and the Pye brothers. Because Anne in this book has red hair, she must use her creativity to constantly consider how she could look better. Lucy's book narrates the tale of a young girl who exhibits ideal levels of affection and romanticism for individuals in her immediate vicinity.

The protagonist of this book, Anne Shirley, was left behind by her parents when she was just three months old. She was never able to see her parents' true faces. Her mother had a serious illness at the time of her birth, a prolonged fever, and finally passed away. In addition to having a high fever like his wife, her father also suffered from depression following the death of his wife and passed away shortly after.

Following the passing of her parents, Anne travelled and received care from several orphanages and families who hired her to look after their kids. But Anne was always mistreated by the family that reared her. At last, Anne got to meet the Cuthbert family. However, there was initially a miscommunication regarding the boy's sentencing. But Anne managed to persuade the Cuthberts to foster her, particularly by persuading Matthew Cuthbert's sister Marilla Cuthbert to have confidence in her ability to be a proud mother of a girl. Naturally, issues arise in life, and once Anne moved to Green Gables, she had to deal with several problems. Nevertheless, everyone in her immediate surroundings, particularly Marilla and Matthew Cuthbert in Green Gables, showered her with love. She can also focus all of her creativity on Green Gables, a destination she has long fantasized about. Marilla's lessons help Anne gradually improve as well. Anne made devoted friends and experienced new things here as well.

