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Diplomová práce

Sirotcí v kanadské literatuře Orphans in Canadian Literature

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Abstract

This diploma thesis undertakes an analysis of the orphans in selected Canadian novels as recorded by Robertson Davies, Janette Oke, Lucy M. Montgomery and the former Canadian immigrant Bharati Mukherjee. It focuses on the orphans from the point of view of what they miss or achieve after being orphaned compared to what they become. Here stress is put on the new family, the role of friends and the home setting. Further, the thesis searches for the orphans' social status development as well as the approach of education all together with the life beliefs that surround them and what they eventually acquire. As a result of all these influences and approaches, this diploma work analyses the personal identities the orphans have come to acquire.

Anotace

Tato magisterská práce analyzuje situaci sirotků ve vybraných kanadských novelách spisovatelů Robertsona Daviese, Janette Oke, Lucy M. Montgomery a bývalé kanadské imigrantky Baharati Mukherjee. Práce se zaměřuje na sirotky z pohledu toho, o co byli ochuzeni nebo čeho dosáhli poté, co osiřeli, v porovnání s tím, kým se nakonec stali. Důraz je kladen na novou rodinu, roli přátel a uspořádání nového domova. Dále je zkoumán vývoj jejich sociálního statusu, přístupu ke vzdělání a k víře, které jim jsou nabízeny a to, co nakonec přijmou za své. Jako výsledek všech těchto vlivů a snah diplomová práce analyzuje osobní identitu, kterou tito sirotci nabudou.

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1 Preface

I have chosen the issue of orphans in Canadian literature for my diploma thesis as a kind of inspired continuation of my preceding bachelor thesis. The former thesis was focused solely on the Canadian Robertson Davies' Deptford Trilogy. As Davies' trilogy is loaded with different matters of human life, it appealed to me for a continuation.

This time I exclusively concentrate on the topic of orphans. Not to be limited only with Davies I trace the orphan issue in other Canadian novels that were written by authors who have pulled my full attention and who somehow include this matter in their work of fiction.

The first of them is Janette Oke with whose work I was acquainted many years ago by a friend of mine. Further they are writers who I came across with while my studies at the University of South Bohemia. Besides the above-mentioned Davies, they are women writers, namely Lucy M. Montgomery and an ex-Canadian immigrant Bharati Mukherjee.

This four-leaf clover of authors provides the foundation of this master thesis. On one hand some of them chose their heroes just because they were orphaned and their novels develop the obvious parentless child or young adult story. On the other hand some mention the orphan status of their characters only fleetingly. Nevertheless, it is always interesting to investigate how the parentless children and adolescents face the challenge of life. Does the new status embrace the child with challenges or does the diverse life situation eclipse them?

2 Introduction

2.1 Canadian Literature

Canadian literature is little known among Czech readers and is infrequently taught within the Czech educational system. During our basic and high-school education, students get relatively standard readings of English and American literature and perhaps some in Irish literature. On the edge of the education syllabus, if included at all, are Australian and Canadian literatures and culture. Those last mentioned usually exclusively depend on the secondary school teachers' interest and preferences. Very often, if the Canadian items are touched at all, they are often mixed with American ones – as we usually do not distinguish between America as the North America continent and America as the United States of America.

In the beginning there is necessary to admit that this Czech situation reflects the situation in Canada itself and elsewhere. The pure focus on the Canadian literature is not, compared to an American and English ones, that old in terms of literary studies.

As professor Don Sparkling mentions in his introduction of the Canadian Anglophone literature, it was only in the 1950's and 1960's when the Canadian literature started to be taught at universities separately. In 1957 the Canada Council for the Arts was established. This council has been administrating the Governor General's Award for English-language fiction since 1959. In the very same year the Canadian Literature magazine was issued for the first time. (cf. Sparkling in Procházka 1996: 61)

2.2 Authors

Generally speaking, the topic of orphans is quite spread among novels and short stories of diverse writers round the world. The world's famous orphans can be remembered, from the older literature: Dickens's orphans in his novels *Great Expectations*, *David Copperfield* and a bunch of orphans in *Oliver Twist* and so on. Further, the Brontës' orphans in *Wuthering Heights* and *Jane Eyre* and so on. Next to these classical examples the world list from the 20th century would be worth mentioning: especially, the American novel *The Cider House Rules* by John Irving where the orphaned main hero Homer does not want to go for adoption while other male orphans long to attract people to be chosen. In this novel the importance of Dr. Larch who regularly encourages the children's self-esteem by calling them princes and kings. Alongside Irving, the Polish writer Hubert Fichte is worth mentioning. His novel *Das Waisenhaus* that was written in German is autobiographical one as it depicts a Polish-Jewish orphan growing up in a German orphanage after WW II.

Here, I wish to highlight that my study list of my chosen Canadian novelists, that follows below, is not exhaustive what concerns orphans in Canadian literature. Canadian literary world offers much longer enumeration to which, for example, belong: the Nobel Prize winner Alice Munro and her long story *A Wilderness Station* and lots of her other stories. Further, Janet Lunn's novel for young people *The Root Cellar*. Ethel Wilson's *Swamp Angel* and *Hetty Dorval*. Madeleine Thien's *Certainty* and her novel *Dogs at the Perimeter*. Barbara Lambert's *The Whirling Girl*. Audrey Thomas's *Tattycoram*. Further it is still worth mentioning, Anne Michaels's novel *Fugitive Pieces*. Half orphan stories abound, too. Michael Helm's *After James*. Theresa Kishkan's *Patrin* and *Winter Wren*, Jane Urquhart's *The Sanctuary Line*. As the final example, the novel *No Other Life* by Belfast-born Canadian journalist and novelist

Brian Moore that depicts the story of the former Haiti president, an orphan, which is narrated by a Québécois priest.

My own study list of Canadian novelist includes the literature for women by Oke and Montgomery. Next to it are the novels by Canadian academics Davies and Mukherjee.

2.2.1 The Novelists for Women

Lucy M. Montgomery and Janette Oke have been recognized as specialists on literature for women. The former one's novel "Anne of Green Gable" is meant for young girls. The latter female writer has focused her writings for adult women. Another feature these authors have in common is being ministers' wives (cf. Logan 2001: 132, Buchanan 1999: 154). Yet, as we will see further, they reflect a Christian belief in their novels on a little bit different level.

2.2.1.1 The Subversive Element – Montgomery

Lucy M. Montgomery, the author of Anne of Green Gables, is the distinguished late 19th and early 20th century author with Scottish roots. "Her ancestors on both sides had been in the first wave of emigrants who came to [Prince Edward Island] PEI, and were from a higher socio-economic class" (Rubion 1999: 90). The Canadian Maritimes developed into Montgomery's substantial place. As it became intimately familiar to her, she places her heroine at the heart of its very place.

According to her ancestor, Montgomery grew to be connected with the Scottish-Presbyterian approach of life. One of the features of Presbyterianism results in her ability to combine the "plain speaking and the rhetorical style" (Rubion 1999: 89). Mainly,

Montgomery's genius was to embed in narrative, and particularly in narrative about women and ordinary people, many of the basic ideas and energies that fuelled the rest of the Scottish colonial enterprise" (Rubio 1999: 89).

Even though Montgomery "was a Victorian woman writing a personal narrative" (Robinson 2012: 169), her approach is essentially subversive - "one that challenges authoritarianism and that creates a space for elevating women within a society supposedly built on egalitarian principles" (Rubio 1999: 90).

Next to her many novels, Montgomery's life was filled with writing and re-writing an excessive number of her personal journals (cf. Parry in Montgomery 1987: n.p.).

Below I will introduce an orphan of the very first novel by Montgomery which I dare say became proverbial.

2.2.1.2 The Prairie Lady – Oke

Janette Oke, the author of her successful novels *Roses for Mama* and *Heart of the Wilderness*, is a contemporary author.

Her life is vastly introduced by her daughter who sees her as a woman with "a heart for the prairie". This point characteristic gives the title of Oke's biography. The Canadian Prairies, as both sides of her ancestors inheritance (cf. Logan 2001: 13), are one of the themes that is always implemented in her novels. The novels always get the notion of Canadian wild nature as well as its severity.

The other topic, which Oke reflects is the Christian belief, as not only another part of her inheritance, but also her personal life endeavour (ibid 130) as a minister's wife (ibid 132). Thus she is called by her Publishers Weekly reviewers "the mother of the Christian fiction

genre” (Where Courage Calls 2013) as she occupies the position of “a mainstay in the Christian fiction market” (Dana's Valley 2001)

Thanks to her extended family next to her many novels she writes children books such as *The Impatient Turtle*, *A Prairie Dog Town*, *Trouble in Fur Coat* that implement morals and nature. In some later novels Oke co-authors books with her daughter. Those works are reviewed as a bit unfortunate while the individual work is much more ambitious. (cf. *ibid*). Hence many of her novels have their film adaptations.

2.2.2 The Academic Novelists

Robertson Davies as well as Bharati Mukherjee are north America academics who devoted their lives to literature. Both have gained the acknowledgement as distinguished professors. Davies was a professor of English at University of Toronto and later the Master of Massey College (cf. Grant 2009: 932). Mukherjee worked for almost ten years at McGill University in Montreal. Later, after moving to the United States, she went through several universities around New York City and California (cf. Alam 1996: 5-6).

2.2.2.1 The Master of Magic Realism - Robertson Davies

Robertson Davies, the only male author in my account, was a twentieth century fiction writer with strong Canada-Europe connections.

Davies was born in the village of Thamesville in south-western Ontario in 1913. He got his first name after his great-grandfather's surname – William Robertson. His father owned and edited the little local weekly paper (cf. Grant 2009: 931). Being a part of newspaper

enterprise covered a great part of Davies' early life until his father changed occupations, but his passion for writing was never abandoned. "[He] wrote his first piece of journalism [...] at his father's request." (Grant 1994: 75) At that time he was nine and his article was issued on the front page of the Mercury, dated February 16, 1923. It was his reflection on lectures on Shakespeare (cf. Ibid).

In Davies' life we can follow the especially strong Canadian-British literary connection. Davies himself spent so much of his lifetime in the United Kingdom. Especially significant for him were the years of his stay in Oxford, England where he studied. He "considers those years the most formative years, [...] which later should play such an important role in his life" (Jackson 2005: 49).

"As he left Oxford, Davies' ambitions were confidently focused on a theatrical career" (Grant 1994: 202). He became deeply familiar with the English as well as Canadian theatre. In England he got his training in acting, directing, and stage management. Davies reflected his love for theatre, as he taught and acted in London at the Old Vic and his wife was an actress and stage manager. Davies found Shakespeare irresistible and considered him the greatest writer of all time. As a student at Oxford, Davies wrote his dissertation on Shakespeare's Boy Actors.

Davies loved myth and in writing he "privilege[d] fiction over non-fiction" (Braz 2009: 1000). Influenced by Shakespeare, Davies was keen on ghosts and was aware of their existence. Having masterfully including this aspect in his modern novels, Davies is generally known as the master of magic realism.

Next to it, Davies later became interested in psychoanalysis Freudian and Jungian and integrated this influence in much of his fiction.

Regarding church going, there can be a certain shift in Davies' church-belonging. Judith Grant recorded that:

Davies' view on religion [...is] something he took seriously in his personal life. Raised a Presbyterian, he had elected to become an Anglican while at Oxford. But as the decades passed his beliefs become less and less conventionally Christian. (Grant 2009: 946-7)

Finally, it must be admitted, that Davies was a great observer of life. Not only his novel characters reflect the author's life, but many novel situations resemble to those Davies really experienced but also some places are based on the towns and cities Davies himself experienced while preparing notes for his novels. (cf. Grant 1994: 480).

2.2.2.2 The Immigrant Novelist - Bharati Mukherjee

Even though the immigrants have been encountered in the family history of Lucy M. Montgomery, now there is an author who has experienced the immigrant status on her own skin. Mukherjee's novels and short stories are generally known and famous for reflecting especially this aspect of human life.

As for the immigrant it is significant that Mukherjee chooses neither continental Europe nor the British islands, in her life for herself as well as in her fiction for her protagonists, which are the locations she got to know as a child. The reason Mukherjee highlights the deep interconnectedness of the country she is leaving with England even after India gaining its sovereignty is to underscore the long past-colonial demeanour she perceived long after 1947. What concerns the approach to especially literature was that widely preferred English focused that veiled Mukherjee her own roots. (cf. Vignisson 1992-93: on line)

Mukherjee has been yoked in "an intensely literary marriage" (Alam 1996: 6). Her husband, the writer Clark Blaise, even though "he is

technically an American, he considers himself a Canadian writer” (Mukherjee in Vignisson 1992-93: on line). Their mutual professional and personal influence caused moves between the United States of America and Canada (cf. Alam 1996: 7). Firstly, ready to follow her husband, Mukherjee became a Canadian immigrant and afterwards she became a Canadian naturalized citizen (cf. Mukherjee in Vignisson 1992-93: on line). Later because of her feelings of expatriation during her stay in Canada between 1966 and 1980 (cf. Mukherjee 1985: xiv), she turned into an American immigrant and the U.S. citizen. After all, Mukherjee considers herself an American author of Bengali-Indian origin. (Vignisson 1992-93: on line)

Thanks to Mukherjee’s own experience as a Canadian citizen she might be called a North American writer with a personal Canadian and American experience. One must concede that there are good reasons for her classification as an American novelist. While there are some reasons and conditions on which she can also fulfil the Canadian fiction writer classification.

2.3 The Status of Orphan

Someone who has been offended, slighted, has an illumination as vivid as when agonizing pain lights up one’s own body. He becomes aware that in the innermost blindness of love, that must remain oblivious, lives a demand not to be blinded. He was wronged; from this he deduces a claim to right and must at the same time reject it. For what he desires can only be given in freedom. (Adorno 2005: 164) [translated from German by E.F.N. Jephcott]

The natural character of a human being demands and longs for acceptance and love. This need stands urgent in any period of human

life. Yet it is the most fragile and influential at the beginning of a human life, at the time when children are, by their nature, dependent on somebody else's care and provision.

If a child loses his parent or parents, the natural needs of love and security are shaken in their roots. It can be either physical and / or mental abandonment that places a child into the position of a creature left alone that depends on a mercy and good will of other people. Here, the ideas of the German philosopher Martin Heidegger should be considered. According to him the human existence, the "Dasein" or in English "Being" starts with its "thrownness". In this way Heidegger proclaimed the human life is a life that is thrown into its existence and must care for it as it is limited with the time, that is, is always intercepted by death that should be always thought of. As Heidegger's theory is valid for all "Beings", it is nevertheless extremely visible and experienced with parentless children. Heidegger's "thrownness" challenges all, especially the abandoned people, and so much more if they are children. No possibility of choice, no freedom just waiting and dependence on the circumstances or any other evidence they believe in. Their "care", according to Heidegger, that is their anxious for survival must imply even more aggressively toward themselves and their immediate vicinity.

Statistically, the SOS Children's Villages Canada has mapped that the current situation in Canada with its more than 35 million inhabitants has around 45,000 children who have been orphaned.

Orphans are deprived of their first line of protection – their parents. Parental neglect, abuse or the complete absence of parental care has a strong impact on a child's life as an adult. (SOS Children's Villages Canada: on line)

Further, the SOS Children's Village organisation shows that there are sexual, physical and psychological mistreatments that cast the children

from their homes on to the street where their lives are endangered with drugs, gangs, violence and HIV. (Cf. *ibid*)

Being orphaned constitutes a status that is not only a significant part of the history of the first settlers, where death was a more often present with a young adult, as can be shown in Oke's many prairie novels, but still is and will be a part of any society, even in developed societies as for example in Canada. Good parents dying and leaving their children left behind, as well as violent parents abusing their children will always play a role.

Yet one must ask when and how the children become independent and to what extent. Moreover, will these children be able to come out of their shells of the orphaned stigma and allow themselves to love and be loved again? At the same time the straightforward question toward society rises whether there is anyone who willingly opens his or her heart to them?

These questions are valid as well for the novels reflecting real life experiences of orphans.

3 Orphaned Novels' Characters

These characters are listed chronologically, according to the time and era their novelists placed them in.

3.1 Nineteen Century

3.1.1 Oke: *Roses for Mama*

Chronologically the Peterson's siblings from *Roses for Mama* open the list of orphans. In her novel Oke introduces the story of seventeen-year-old Angela who strongly leans on her older brother, nineteen-year-old Thomas. Together they carry the responsibility of bringing up their younger siblings. In this way we meet Derek, Louise and Sara. At the beginning of the novel, only Louise is revealed to be eleven, while the other youngsters are not specified by age. From the reading it can only be comprehended that compared to Louise, Derek is a bit older and Sara younger.

The novel starts three years after their parents' death and follows two significant years. Angela is being challenged by thoughts about whether she can or cannot get married. Besides, we follow Angela's struggle with her teenage sister Louise and withdrawn brother Derek whereas the youngest Sara works particularly as the cathartic character in the novel.

3.2 The Turn of the Centuries

The turn of the centuries has been depicted in *The Heart of the Wilderness* by Oke and *Anne of Green Gables* by Montgomery. These

authors mention their first encounter with electricity and phonograph/gramophone with the mixture of wagon and buggy travelling. These unobtrusively mentioned new devices become the only hints which indicate the time the plots are set in. Montgomery sets the plot in her own era, as the book was first issued in 1908, while Oke writes a history novel as he was born in 1935.

3.2.1 Oke: *Heart of the Wilderness*

Kendra Marty was born in the wilderness where she spent almost four years of her life with her parents. After losing them she was briefly placed into a city orphanage before being returned back into the wilderness.

The novel follows Kendra's development from a few days after losing her parents until her engagement day. Her entire childhood and teenage years are accompanied with her care-taker, her own grandfather. Kendra Marty moves between inhabited cities, Indian settlements and the wilderness that is inhabited by individual trappers and hunters, such as Kendra's family. In such a setting she spent the majority of her young life.

3.2.2 Montgomery: *Anne of Green Gables*

Anne Shirley is the orphaned protagonist from the late 19 century in Lucy M. Montgomery's novel.

Anne is depicted as an incredibly vivid, loquacious girl who colours her life with vast day-dreams and imaginations. The novel starts with Anne as an energetic eleven-year-old and pictures her until her first

profession. A great amount of detailed accounts of Anne's amusing life accompanies her process of maturity.

3.3 Twentieth Century

3.3.1 Davies: *The Deptford Trilogy*

With Davies' characters we fully enter the 20th century. Davies trilogy covers almost three quarters of this era. Compare to the other mentioned novels, this one covers the whole lifetime of its main characters, while the others focus on a specific part of their protagonists' lives. The Deptford Trilogy ranges among the small town fiction genre.

Actually, Davies uses two generations of orphans connected with the small town of Deptford.

The trilogy develops out of the character of the first orphan Paul Dempster, born on the early morning of December 28, 1908 who, after several meantime name changes, finally becomes to be known as Magnus Eisengrim. The dramatic birth of this orphan opens the whole trilogy, yet his lot is developed in greater detail in the third volume.

Next, David Staunton and his two-year younger sister Caroline are introduced as the next generation of orphans. They are children of the narrator's and Paul Dempster's peers Boyd Staunton, one of the three four main character of the whole trilogy, and his first wife Leola. The children are briefly mentioned in the first volume. Yet the second one is totally focused on David while his sister's destiny is not developed any further in the trilogy.

Even though that the main character of the first part, Ramsay, loses his parents in 1918 during the Spanish Influenza epidemic that spread near the end of the Great War, he cannot be considered an orphan any more. While he entered the battlefield two years under age he has already passed the child age at the end of the war.

3.3.2 Mukherjee: *Jasmine*

Finally the advent of the second half of the 20th century is the time setting for *Jasmine*. It is the era of Westerners overflowed with modern devices and technologies, in contrast to some parts of the Easterners who are just getting their first introduction of them and gazes on them.

Thus Mukherjee depicts her protagonist *Jasmine*, or by her other names as she has gradually accepted them as follow: *Jyoti*, *Jasmine*, *Jazzy*, *Jase* and *Jane Ripplemeyer*, a girl from a hut in Hasnapur, Jullundhar District, Punjab, India. There she holds the position of the youngest sister in the family of nine siblings, a mother and a father.

The novels open with a vision of widowhood given to a seven-year-old girl by an astrologer. The writer records *Jasmine's* tenacious and intransigent struggle with her fate. *Jasmine* makes her retrospective narration from the point when she is 24 year-old illegal immigrant to Northern America with the history of a half-orphaned widow.

In *Jasmine* we get acquainted with another orphan, *Du Ripplemeyer*, a Vietnamese refugee orphan whose real name is *Du Thein Owing*. He joins the American family at the age of fourteen and stays there for three years before joining his only relative, the sister and her newly established family.

4 How They Became Orphans

4.1 Illness

Anne Shierly's parents from *Anne of Green Gable* as well as the Paterson siblings' parents from *Roses for Mama* passed away naturally after an illness. The woman and man from each parental couple die in a short time one after the other in both novels. Startlingly, in *Roses for Mama* the healthy and strong father dies first, was caught unawares with a sudden illness while the long-term ill mother outlived him by a couple of month. In *Anne of Green Gables* the parents falls prey to fever. The mother disappears only three month after delivering Anne. The father expires just four days after his wife's death.

4.2 Accident

The novels *Heart of the Wilderness* and *Jasmine* diverge from the above-mentioned plots as the parents were killed in an accident. Jasmine's father was killed by a bull on his way to a friend. Jasmine during her childhood stays with her mother. According to Hindu rituals, the mother ought to be burnt with the dead husband. As this did not happen, her role has been transformed and she changes into the veiling widow neglecting her children. In this way, Jasmine loses both her parents at once.

Similarly, Kendra's parents were caught out of guards by the death. In spite of being experienced inhabitants of wilderness, both were drowned in the rapids. In the attempt of saving themselves they deserted the hooked canoe. Yet the rapids defeated Mary as well as her husband who made the effort of saving his beloved young wife.

All these deaths can be classified by the words of Jasmine when contemplating her father's death: "the horror was the suddenness" (Mukherjee 1989: 58).

4.3 Dereliction of Parental Duty

Robertson Davies gives the most detailed depiction of the circumstances of which the children become parentless. He does it even though the main issue of this novel is not the orphaned children, especially not with David Staunton, but an exploration of self and the personal change.

In Davies's *Deptford trilogy* the strange ways of children becoming orphans is depicted. Both carry signs of neglect and ignorance. Davies highlights the cases as both parents play significant roles in public positions: the Baptist minister and his wife and the Canadian government official.

4.3.1 Abandoned Child

A total opposite to earlier mentioned cases, Davies' Paul Dempster alias Magnus Eisengrim can be considered a full orphan despite the fact his mother did not die during his childhood. Nevertheless, both parents, especially the father, abandoned him first mentally later also physically.

In this way Mr Dempster behaviour is depicted as the most alarming one. From a great love to his wife at the beginning of the story it turns out to be hopeless. His hopelessness, partially caused with the lost of sanity of his wife, is followed by the beginning of his cruelty. He

fully misses his task as a husband and father. Mr Dempster is shown as a father who is not able to accept his own child. At first he is shocked by the baby's appearance. At the same moment he proves to be incapable in joining in the process of saving his son's life from the first day. Later, when his son is kidnapped at the age of not even ten, he makes no attempt to search for him nor show feelings of being sorry and missing him.

Nowadays psychology knows well that a father's failure in his position opens the door to endangering his child to be more likely a future victim of a crime. In this way Mr and Mrs Dempster's child Paul (Magnus Eisengrim) becomes abused and neglected within his own family. It is what psychology nowadays calls the Child Abuse and Neglect Syndrome (CAN). This syndrome rises from his mother's mental illness and the father's inability to pass basic love and acceptance to his son. The child becomes vulnerable in his feelings and hungry for any small signs of positive responsiveness. This trust to be a trap for him and thus becomes a victim of SCA (Child Sexual Abuse).

As a result Paul becomes an easy prey to a stranger, the circus conjuror. Even though it is generally believed Paul ran away with the circus, it later comes to the light that the boy was kidnapped. The conjuror beguiles the little boy to his caravan couple of times during their stay in Deptford. Finally he keeps him as the tool of his sexual practices as the circus moves on.

However, Paul's father dies of the Spanish influenza epidemic in autumn 1918. He catches it just a few weeks after the son's disappearance.

4.3.2 Vague Death

In contrast to the earlier mentioned clear accidents and natural deaths, the enigma of death of David and Caroline's mother, Leola Staunton is a matter of being half orphaned. The death to a great measure appears to be influenced by their abusive father as it is suicide to escape spousal abuse.

The father, Boyd Staunton, is an extremely tough and ambitious man who never hesitates to reach the leading position and use people and situations for personal profit. In this way he does not hesitate to pursue the most beautiful girl of the village, Leola with the goal of wearing her as a flower in his lapel, just to help bring him fame and glory. At this point it must be said that their mother used to be a beautiful girl who gained Boyd's heart and in this way the social position that her parents wanted for her. Yet she was psychologically tortured by Boyd in order to reach the social heights in Toronto, Canada politics. Over the course of years he finds out that she is not suitable for the job of being ideal entrepreneur's wife, and she becomes worn out trying to suit him. At that time Boyd escapes his husband's duties and does not take care for his wife anymore. Thus as Boyd's wife she becomes deeply depressed.

Indisputably, Boyd is the kind of man who pushes people away - his wife dies in that way. Even though physically the event was a suicide, mentally it was a murder.

In addition, as a kind of echo of his wife's death, some years later the same enigma arises over Boyd's death. His death is displayed as the biggest mystery to Canadian society within the plot and serves as the spice for the remainder of the trilogy. Surely this second death appears at the time of the children full maturity. The deaths of both David's and

Caroline's parents are covered with the same unanswered questions: "Who killed them?" or "Was it a suicide?"

4.4 Hidden Cause

Another Mukherjee's orphan of the novel *Jasmine*, Du remains unexplained. The author leaves the case of his orphan status shrouded in mystery. The only information one can learn is that this boy was a "hard-to-place orphan " who was finally placed to the family of an divorced lowan banker who at the similar time not only received the boy but also fell in love with Jasmine, Jane. So, the three of them form a short-term family circle.

Obviously, it seems that the novelist uses Du's character just to highlight the immense dynamics of emigrant range in America. She points that Jasmine's immigration is one of many and thus this status plays a significant role in the North American continent. On the other hand, Jasmine evaluates the achieved status of the illegal immigrant as a hard one to gain. Hence this position is based mainly on luck and becomes very precious to its holders.

5 Coping with the Loss

When a child loses their parent or even both parents their circumstances turn into an extremely arduous one. The whole known world collapses. Their sound pivotal point that used to bring orientation in life has disappeared. All of a sudden the child stands at the edge of a totally changed, unknown and insecure world. Nothing remains the same anymore.

Surely, there is a great need of a provision for the child. A psychiatric nurse specialized in the family therapy, Donna Gaffney, comments on a child meeting death as:

Whether a child has lost a grandparent, classmate, mother or father, the pain is real. He can no longer be dismissed with, "They're young, they'll get over it!" The truth is that death is one of life's most significant crises; children will not get over its pain unless we help them deal with it. (Gaffney 1988:1)

Moreover, Gaffney advises to provide a child sufficient time and space to elaborate on the pain thoroughly. She pictures the process as:

Grief is like a butterfly. Before the butterfly is ready to go free in the world it has to go through changes. While all these changes are taking place the caterpillar is very vulnerable and must stay safe in a cocoon. When we are grieving, we are much the same. When someone we love dies it hurts us. Sometimes the only way we can feel better is to stay in our own little cocoon. We stay in that cocoon for a while, experiencing different thoughts and feelings, sharing them with other people, and protecting ourselves a little bit, as if we were in a safe cocoon. As time goes by we don't need that protective cocoon as much. We want to spread our wings... (ibid: 130)

Not only the immediate time after the loss is crucial in the life of the remaining individual, but also during the life "milestones" times that are

to come according to Gaffney. These can be a child graduation, wedding, having a child or moving. On these occasions the memory of the lost beloved one can surface and must be somehow responded to. (ibid: 123-4)

5.1 *Roses for Mama*

The older siblings Thomas and Angela endeavour to overcome the loss by investing their energy into keeping the family whole. They openly stand up against the idea of scattering the siblings among different neighbours and then bravely take on their own the load of parenting their younger sisters and a brother.

At the same time, they strive to protect their younger ones and themselves from forgetting their parents or even considering their new family constellation as a normal one. What is more, it was discovered that the recalls of the earlier family encounters with their mother and father are only feeble for the youngsters. That is why Angela keeps the remembrances of their passed away parents fresh so the younger ones may get the connection to their family roots. Thus is done by means of a family game that helps them to refresh their memories that are for the sake of being kept sharp and fresh written in their family “Memory book”. What is more, the game also provides a tool for sharing feelings which serves as a key point in crisis intervention (Gaffney 1988:70).

Nevertheless, there comes times when Angela reminds her younger siblings that they are in a very specific life situation that need acceptance from all of them. She must carry the task given by her mother to care for the youngster while they must accept her older sister as a given authority. This new mind-set is not always easy to be

recognized but finally it becomes necessary to be acquired. Angela sums up with “[...] that’s the way it is” (Oke 1991:21). This younger siblings’ keeper and educator does not only want a mere acceptance of the situation. Indeed she tries to reflect her mother’s own approach to life and passes it on her family members. This makes her zealous in managing her unique assignment. Above all with her constant “mama quoting” either to herself, which is quite frequent, or to her family, which is done occasionally, she “continue[s] to validate the importance of [her mother] the person who has died” (Gaffney 1988:128).

As Dr. Gaffney reminds, one must be careful as each child grieves and copes with the loss in a very specific way (ibid 68). In *Roses for Mama* on one hand Louise and Sara need to be told the family stories the most as they had the shortest personal contact with their parents. On the other hand, Derek needs the most time to be able to cope with the loss and share his own memories. He turns out to be the most sensitive member of the siblings’ bouquet. The novelist pictures him as the one who was the most shocked with his mother’s death because he found her first after she had departed her life.

I-I tiptoed into her bedroom – I thought she might be asleep – then I – I touched her hand. [...] It was cold, [...] I – I whispered to her – but she didn’t open her eyes. Then I – I shook her [...] she still didn’t wake up. (Oke 1991:78)

Not only this unpleasant encounter but also the awkward intervention of a neighbour lady hardens the situation and the boy’s feeling with the words: “Your Mama is gone, boy. Mustn’t cry, now. You’re a big boy.” This common mistake that is often made even now-a-days, because it blocks a boy for an extra long time. It takes Derek two extra years to process his feelings about his parents’ death. Most surprisingly, at the very end of the novel we learn that it was Derek’s mother who, wisely prepared her son for her inevitably approaching departure by the means

of a given situation. Nevertheless, this thorough preparation was ruined by the neighbour's inappropriate statement in the most sensitive moment.

Derek is finally healed as the family reaches its milestone which is Angela's wedding day. That morning Derek opens his mouth and frees himself from the pain. Thus he is ready to leave his boyhood and enter his manhood which he was directed to step by step.

5.2 *The Heart of Wilderness*

Oke starts her novel with Kendra's grandfather George McMannus, who is called by her Papa Mac, going through the terrible process of grieving.

In this process of dealing with the loss of his only-child, his daughter and Kendra's mother, he comes across angrily in which he calls the young parents' wild expedition a „helter-skelter expedition“. Nevertheless, both young adults were experienced and their deaths turned out to be „unexpected“ and „unexplained“ as their family friend reminded him:

They'd made trips like that over and over in the past and nothing had happened. It was an unexpected accident, George. An unexpected and unexplained accident. Nothing more. It-it does happen. (Oke 1993: 13)

As Gaffney comments on such situations:

News of a sudden death evokes feelings of shock, disbelief, panic, and disorganization. It takes time to comprehend what has happened. We feel as though we are going crazy (Gaffney 1988:117).

In this way Kendra's grandfather copes with the loss and on his way he encounters the three stages common to such a situation: first anger, later grief and then sorrow.

Moreover, it is not productive for the one who cares for the child who faces death to stay alone. Thus Oke accompanies her hero George with the very suited family friends, the Miller's. Even though Maggie has been taking care of her invalid husband Henry, who once was hurt at the act of protecting George, still it is she who reputedly opens her home to offer help. Now she is giving a calm place in George's turmoil situation.

After this amateur help, the professional hand is given at the orphanage where Kendra is placed. The matron shows herself as a caring and protective person who is fully adequate to perform in her position. In this way Kendra is carefully led and challenged through the process of coping with the loss. This happens to its maximum extent that a four-year old child can embrace. First of all the child is given sufficient time to become aware the new life setting she was thrust into. The matron leads George to an appropriate response to the child's needs. No decisions are taken on behalf of the child; she is always waited for regarding her new adjustment.

The peak of the grieving process is placed in the heart of the wilderness, at the Kendra's parent's graves located near her original home, the cabin she once used to live in with her parents. Here Kendra shocks her grandfather with a simple question: "Can I hug her?" (Oke 1993: 38). This triggers the releasing process for her and for the grandfather too. The childish impulse and straightforwardness manages to accomplish what was painful and thus enables their new start. This culminates in the possibility of a hug with the staying grandfather who carefully carries Kendra into her new family setting in a different part of the wilderness. In this way, Oke implements the crucial moment for

grieving and healing after the loss that, according to Dr. Gaffney, must be performed with physical contact (cf. Gaffney 1988: 117).

In the moving process, George is careful to allow Kendra to retain anything that would “keep her parents’ memories alive in her mind” (Oke 1993: 39). Here a rug doll plays the main roll that brings safety in any endangering situation in the future and which ages as Kendra gets older. The weariness of the doll reflects the need of protection in her early years.

Overall, the crucial mile stone on the way of grieving is expressed by George. It comes the moment Kendra’s suitor makes his marriage proposal. George thoughts turn him to tears regarding her dead daughter Mary:

If only – if only Mary could see her now. A beautiful young woman – vibrant – in love. (Oke 1993: 239)

This mile stone, even though not openly expressed by Kendra herself, closes the plot of whole novel.

5.3 *Anne of Green Gables*

Montgomery does not reveal the process of coping with the loss of parents. The moment Anne is introduced to the reader, she is already far beyond the time of coping and is conciliated with her orphan status.

Instead, Anne’s memories are superimposed with her inner world. Anne depersonalizes herself from the situation. In order to do so, she flees in the world of imagination where she even changes her name and colour of her hair.

The only moment she ever mentions her parents takes place when she is forced to serve as a part of her introductory process. Anne knows her parents names, their education and the way they passed away. Yet she would even rather imagine her own past then to recall it as a fact.

5.4 *The Deptford Trilogy*

Magnus Einsengrim

After little Paul was kidnapped and thus extracted from his nuclear family, he stays without any attempt to free himself. As a child he calculates that it is better to be kept by a rapist who through his cruelty shows some interest then to be a nuisance in the original family lacking any love or respect. Altogether at this point Paul shows typical signs of a torched person.

In this way Davies points to a child's situation that today's psychologist, psychiatrist and NGOs fight against as it has been ever presented in societies. In *World of Wonders* we only meet a couple of characters who are sympathetic to Paul but in the first decades of the twentieth century have no means to react on his behalf without endangering themselves.

However, Paul Dempster as a young man simply cuts all of his family ties. He never asks for nor talks about his father nor does he wish to visit his grave. Indeed, he never wants to meet his mother, who after his birth must be cared for the rest of her life, again. What is more, he never even longs for his parents. When he was told about his mother's fate, he showed no feelings. The question that arises here is how much

he must have been hurt or else he was stubborn to hold this kind of attitude.

Surprisingly, in total opposite to his obvious proclamation of the cut off past as a young man, still much later at his ripe age as Magnus Eisengrim, the man who had developed himself into a totally different form of personality, he undertakes an act of killing the man who, as a child, caused his mother's mental instability and as an adult, did nothing to compensate the woman whose life he destroyed.

David and Caroline Staunton

The siblings are confronted with their mother's fading in steps. At Christmas 1936 they face her first open attempt of suicide. Later in November 1942 their mother finally dies with the strongest suspicion of self-destruction during her illness. The whole process is obviously caused by the long-term negligence on the part of her husband who insulted and humiliated her publically and privately.

For Caroline, the younger child, the first shocking information about her endangered mother opens the door into her wild and loud expression of anger. At this case the six-year-old girl regresses to two three year-old temper tantrums. The loud fussing, as an infant reaction, is also mentioned six years later at the moment when the daughter is being informed about her mother's death.

In total opposition, her eight-year-old brother's reactions which at first appear as a quiet withdrawn. The mile stone that stays as the reminder of his mother's unhappiness and later death become all the Christmases which he starts to hate. With the definitive departure of his mother, the fourteen-year-old boy clearly realizes his family situation. With no other emotions he simply states that this way it surely is better

for his mom that to be mentally suffering in the horrible bond with his father.

5.5 *Jasmine*

Following the habit of the Hindu religion, the novel does not say much about coping with the loss. The only note states on the address of Jasmine's mother:

Why cry? Crying is selfish. We have no husbands, no wives, no fathers, no sons. Family life and family emotions are all illusions. The Lord lends us a body, gives us an assignment, and sends us down. When we get the job done, the Lord calls us home again for the next assignment. (Mukherjee 1989: 59)

However, Jasmine still carries the memory of her Hindu family which becomes obvious as she later tells her boyfriend the story of losing her father. In such a way Jasmine openly shares her feelings over the loss of her parents and the fact of being thrown to a different family position of a young girl whose family needs her to get married as soon as possible to save "the hungry neck".

Even though, thanks to her brother, she can marry a man of her own desire, she soon loses even him and becomes a widow. To honour their mutual love, she persists on finishing their common dream and, even alone, sets off for America.

6 New Belonging

6.1 People

Even though one happens to become an orphaned child one is never an isolated island in this world. Surrounded by people, these fellowmen determine on orphan's further development to a great extent, sometimes have the entire influence to the child's character and course of life.

6.1.1 New Family

The closest people are those who decided or happen to form the new family for the lonely child. The orphaned child is seldom in a position of the one who can choose. On the contrary, he is the one to be or not to be chosen. The question that is always hanging concerns is the future guardian's motivation. Hand in hand with it goes the attitude the guardian/s adopt toward the child after bringing him home.

6.1.1.1 Suppressed Longings: *Roses for Mama*

The Petersons' children stay together. Notwithstanding the new division of responsibilities, the family remains one solid unit. As already mentioned, the older siblings enter the role of a mother and a father. What is more Oke implements the constant threat of a possible division and a further ruining the stability. This comes naturally as Thomas and Angela enter the age when they consider their own future. Angela's heart is planning her own family life as she is longing for a spouse whereas Thomas we longs for a university education and agricultural

research. Both inner longings have been constantly suppressed on behalf of the youngster ones.

6.1.1.2 Indian Care: *The Heart of Wilderness*

Kendra's grandfather George, who has grieved his child lost, now steps from his grandfather position back into his father one to fill the gap after his daughter's and son-in-law's death. Even though George is a bit clumsy in sharing his feelings with his little granddaughter, he gradually realizes they belong inseparably together.

Oke implements some links between the original family and the grandfather, who has seen the child just once before the accident: love for and knowledge of nature that indicate the same passion and interest. Besides, there are the stories George's daughter told Kendra about her grandfather, and in such a way she prepared her daughter for the inevitable encounter with her grandfather. Surly the mother hoped for a much happier one. Nevertheless, the grandfather was recognizable for his granddaughter. At first, George responsibly looks for a proper care taker for Kendra in town. As he grows in knowledge of her, he realizes she is his, that she belongs to the wilderness where he comes from.

The woman' role in Kendra's bringing up is played by an elderly Indian woman, Nonie, another one of George's old friends. Nonie is there for Kendra when Papa Mac must takes care of the traps to provide for them. Nonie is a faithful care taker with Indian calmness yet a heartiness that can hush Kendra's worries and open for her to the forest life.

In this way Papa Mac and Nonie form the only family that Kendra knows and have. The "family" life pulses in turns between George and

Nonie. Even though Kendra loves both of them, she can have only one of them at time. Nevertheless, they form a family for the little girl. For themselves they remain old friends who help each other in time of need.

Last but not least an addition to the Kendra's family is her very own husky dog Oscar. Even though it is a smart team dog, he enjoys the special nearness of the family warmth that is for such a trained dog very exceptional as the same time he becomes the leading dog of a tem.

These three form Kendra's world for many years as the old, well-know wilderness becomes the home for Kendra throughout her childhood.

6.1.1.3 Strictness and Passion: *Anne of Green Gables*

Anne gains her new family through some inaccuracy of passing information. Nevertheless, Matthew's and Anne's mutual fondness grows immediately. In contrast, Marilla needs some time to cope with her first disappointment. Subsequently she is able to realize that her needs are no longer on top but the child's need of a stable environment is imperative.

Marilla's choice is encouraged by the significant number of Anne's positive thoughts. They rocket Anne into the hearts and minds of people all around her. Thus she wins her accidental assignment to be planted into the family of older siblings, the Cuthbert's, descendants of Scottish immigrants.

Montgomery pictures Marilla Cuthbert as an energetic, good-willed, opinionated and above all practical older lady. Even though this figure on one hand shows some narrow-mindedness, on the other hand performs extraordinary sensibility to justice. This she completes others

as well as herself. We witness not only the act of forming Anne's personality but also a couple of times Marilla's apology toward Anne as she realizes her own mistakes.

Marilla's brother is pictured as a taciturn yet wise and sensitive aging man. This bachelor always has an open ear to listen to Anne's wailings and complaints. Even though he takes them seriously he always gently finds the way out of troubles. In this way of being "an appreciative and sympathetic listener" (Montgomery 1987:193), Matthew balances Marilla's roughness.

All in all they play the role "in the conflict between convention and spontaneity" (Davey 1999:165) where Marilla represents the convention and Matthew, maybe surprisingly, the spontaneity. Marilla takes care of the practical side of Anne's bringing up such as drilling her in the daily chores and dressing her in reasonable clothes. In contrast Matthew observantly spots Anne's feelings and desires as well as her odd fashion and reacts humanely. No doubt both of them love Anne without reservation and add to the cultivation of her amazing character.

The older siblings keep themselves a bit aside from society. The only connections they make are necessary ones or those that are initiated by other people. Yet they know their neighbours situation well enough to lead to sensible encounters. Thus they can offer Anne a reasonable scope of the new social capital in her life and provide her with fine instructions and examples how to cope in the rural lower-middle class world. Thus they bring Anne up with modesty and dignity.

It is certain that both of them undergo their personal progress under the influence of Anne's presence in their lives. Marilla yields her hardness while Matthew gains a certain confidence and self-assertiveness regarding his opinions.

6.1.1.4 Lack of Love: *The Deptford Trilogy*

Magnus

After Paul's disappearance from his original Baptist family, he never establishes or lives in a family. What he went through, the different groups of people he more or less voluntarily spent his life with was nothing more than just an absurd constellation of different variable relationships. Even as the family he was born in was dysfunctional, Paul belongs among those human beings who have never experienced real family warmth.

David and Caroline Staunton

After their mother's death, their father Boyd Staunton re-marries a refined and highly cosmopolitan woman who is the total opposite to what Leola was. Their once beautiful yet a bit simple mother is now substituted with the masculine thinking and acting woman who does not attract her step-children at all. What is more, with this new vow they gain a new sister of theirs whom neither of them approves.

Consequently, David and Caroline are more than upset with the new family setting. Caroline expresses her discomfort with the new situation as rudeness toward the new sibling. David is overwhelmed with bitterness that graduates in addressing his father with "disrespectful remarks" (Davies 2001: 225) at the wedding toast.

6.1.1.5 Search for Independence and Love: *Jasmine*

As mentioned earlier, Jasmine got married very soon after her father's death. Despite marrying according to Hindu traditions, she entered a happy marriage that unfortunately lasted an extremely short time.

After her immigration she struggles between two possible family lives as they unintentionally come one after the other. What is more, the first unexpectedly returns to thwart the calm development of the second relationship.

Nevertheless, in both relationships, Jasmine holds the position of an orphaned child care taker with only the difference of age. One of them is Du. Even though he seems to be successfully implemented into the Ripplemeyer family, he finally returns to the family of his only remaining sister. His abrupt action catches Jasmine (Jane) off guard. Nevertheless, it becomes her launching pad for her own retreat from the Ripplemeyer's nest of perfect love.

6.1.2 Role of Friends

“Well, he needs friends. If one doesn't have family – then one needs friends even more.” (Oke 1991:117)

6.1.2.1 *Roses for Mama*

As the family stays in its very own place, it keeps its various scale of connection. The novel shows different varieties of characters throughout the small town. There are those who show some concern for the parentless family and those who see the Peterson siblings as stubborn ones for sticking together as a family of immature children. This preferred siblings' attitude causes a withdrawal from offering a helping hand by the latter ones.

It is important to mention that the family has no one who can help them to that extent that would make the family dependent. Thus, the siblings stay totally autonomous in spite of their parentless constellation.

And so life went on for the Peterson children, even though some days were heavy with sorrow and others weighted with responsibility. Although the neighbours occasionally reached out a loving or helping hand, for the most part the young people were assumed to be capable of caring for themselves. (Oke 1991: 35)

The nearest by the means of distance are the neighbour's old servants. As the story wears on, especially Charlie becomes not only the family agrarian advisor but also their friend. Later he not only gives help yet on the contrary he becomes a subject of the help handed out from the family. This mutual care escalates into Charlie and Gus being adopted by the family and play the roles of older members of the family, especially Charlie is understood by Angela as a grandfather.

Another figure appears in the plot regularly. Thane together with his parents, Mr and Mrs Andrews, are the closest folk to the Peterson siblings.

The dearest and closest friends of the Peterson family were the Andrews. Mr. Andrews operated the town mercantile, the store where Angela did the family shopping. He was a soft-spoken man, as good at living out his religion as declaring it. There were few people who could have found anything disparaging to say about Mr. Andrews – they would have needed to embellish it with untruths. He was not interfering, but each member of the Peterson family knew that if ever a need arose, Mr. Andrews was the man to whom they should go. (Oke 1991: 34)

Thane, Thomas' lifetime-best friend whose friendship was build a long time before Karl Peterson's death, appears and disappears in the story according to the need and want of the older family members, especially Angela later in the novel. He and his parents offer regular emotional

help. These signs of care are taken for pure friendship despite his sincere love-desired care. Even though Angela remains blind to Thane's passionate attention, he keeps showing his deep concern and even interest in her.

For the sake of building tension within the story, Oke has implemented the character of Carter. The new charming yet arrogant and conceited neighbour invades the family harmony and order. Working as the disturbing element for the novel and as an inspectional entity of Angela's values.

Another element that brings Angela off balance is Trudie, the only young lady of Angela's age in her vicinity. The village accepted wisdom comprehends the sheer age likeness to be the foundation for best friends notwithstanding the difference in life approach. Angela struggles with this village attitude.

6.1.2.2 *Heart of the Wilderness*

Growing up in the wilderness far from town, Kendra has very little opportunities of any human encounters, especially those of her own age. She infrequently comes across Indian children from the nearest settlement. However, no further friendship is built as her grandfather does not wish to encourage it.

The first hope for some friends occurs when Kendra finally starts attending a school. This hope turns out to be a false one. Kendra tries to build a friendship but thanks to her oddness she even becomes an easy prey to some bullying tactics of some of other girls. Finally, the little girl's loneliness brings her official education to its end.

At those times, the link between her and her family is made by means of a little rug doll “Dollie” that Kendra curls together with in the times of uneasiness. Thus the eleven-year-old Kendra gets her connection not only to her grandfather but even to her parents who have passed away. At those moments she undergoes the regressive mental development which is typical in such situations.

Having gone through such troublesome experience, she needs time to bring her life back into balance again. After gaining her natural merriment again, Kendra keeps herself happy in the company of her unusual family of Papa Mac, ageing Nonie, with her still reducing visits as Kendra gets more and more independent, and never-leave-her presence of her dog Oscar. In such company Kendra stays until the age of eighteen when she leaves for university.

Eventually, it is Maggie, George’s old friend, who accommodates Kendra in the city for the time of her studies. Even though Kendra is nicely welcomed in her study group, she still finds herself odd. Nevertheless it is old Maggie who based on the example of herself and her husband in the friendship to Kendra’s grandparents shows the key to the mystery of friendship:

They stuck through thick and thin – even when we didn’t see one another that often. When one has friends like that – you don’t really need many. (Oke 1993: 175)

Thus Oke gives a lesson to the new generation when showing Kendra in a very personal way: true friendship is not in the multitude but in trust and closeness. Therefore, Kendra does not try anymore to fit into the crowd but rather looks for a friend who would echo her heart. This method leads her to a true friend named Amy and finally to a future husband, Amy’s brother Reynard.

6.1.2.3 *Anne of Green Gables*

In the pre-Green Gables period it can be observed that a couple of times the up-rooted Anne is bound to reading books. They occupy a special place in her life and form a special world for her. A book serves as a friend, a companion and creates a secure space for Anne's psychological development. She gains advantages from them for the rest of her life.

At the same time Anne makes friends of her own by means of her imagination. First was Katie Maurice who, by Anne's imagination, lived in Anne's former custodian's bookcase. Katie held the position of "the comfort and the consolation of [Anne's] life" (Montgomery 1987:58). Soon Anne created a little Violetta as an object of her imaginative love and friendship.

The only time when Anne faced life completely without a friend was during the asylum time. Nevertheless, when she appears in the Green Gables, Anne proves that what matters to people generally, she can win the hearts of strangers with her polite and lively attitude as she always looks for good to adults. She masterfully conducts this ability of hers even with those who do not respond genially even though she had to change herself first.

As Anne moves into the completely new surrounding which finally promises her a final stability, she is in a great need of a close friend, "a bosom friend – an intimate friend [...] - a really kindred spirit to whom [she] can confide [her] inmost soul" (Montgomery 1987:57). As a totally un-rooted individual, she is looking for the very heart to share her teenage feelings and adventures with. This close soul is found in Diana, so no more imaginative friends are needed.

All the girl friends, imaginative or real ones, played mainly the roll of listeners to Anne, someone whom Anne could entrust her inner being without any hesitation and with the great confidence.

Diana is not found by Anne herself but is introduced to her as the only girl of the same age in the Avonlea, and she happens to be Anne's closest neighbour. This friendship has some obstacles and must be won back by Anne saving Diana's sister's life after Diana got intoxicated by mistake. In this way Montgomery masterfully covers the mentality, behaviour and recklessness of the pre-teenage and early teenage girls. Anne performs her ignorance as well as her competence that outperforms the knowledge and ability of adults at the same time.

Initially the Anne-Diana friendship arises quickly without any previous knowledge of the person or without the process of getting to know each other which is typical for girls of this age. Ordinarily girls build up friendship that is narrow in the number of the admitted persons. Anne-Diana friendship lasts through the whole novel. It only loosens its strongholds and allows other people a little closer during Anne's studies away in a faraway town. There, homesick Anne finds the value of others Avonlea girls who study with her. The Anne-Diana friendship also shows its limits with Matthews' death when Anne does not allow Diana to comfort her. Anne knows that "[Diana]'s good and kind and sweet – but it's not her sorrow – she's outside of it and she couldn't come closer enough to [her] heart to help [her]" (Montgomery 1987:295-6). Diana can get involved again after the days of mourning are over and help Anne to return to the path of laughter and smile.

A bunch of peers who Anne comes across are not that close to Anne. Nevertheless, they play a significant role, especially for Anne's custody as they mirror the acceptable situation of attitudes and fashion. These unspoken feedbacks help Marilla and Matthew to orientate

themselves in treating Anne the way she could fit into the society properly without behaving in a queer way.

Above all, Anne finds a real friend in Matthew, her guardian. According to the Marilla's wish, he places the second role in bringing Anne up. In contrast to Marilla, he is in such a way free for greater openness and freedom in his relationship with Anne. He can spoil her a bit and can offer an ease when Marilla's strictness come into play.

Those two were the best of friends and Matthew thanked his stars many a time and oft that he had nothing to do with bringing her up. That was Marilla's Exclusive duty [...] (Montgomery 1987:194)

In such a way Matthew indicate his inclination for Anne. In addition it is he who confirms her womanhood when she worries of not being a boy whom they originally had sent for. Even the night after his death Anne recalls his smile and words: "My girl – my girl that I am proud of" (Montgomery 1987:295). Matthew offers her the full acceptance of her whole being, including her womanhood, and his trust in her being a successful person. In this manner he not only plays the role of a true friend, but also that of a father.

Inconspicuously the novel carries the feature of a hidden teenage love story. Gilbert, who is attracted by Anne, teases her at school which results in Anne's explicit disinterest on one hand yet an implicit inquisitiveness on the other. This develops into a school rivalry which serves as Anne's fuel for her school success. Despite this five years old enemy-relationship the novel closes with mutually admitted favour in each other and an indication of further intimacy development.

6.1.2.4 *The Deptford Trilogy*

Magnus

During Magnus's life his encounters with the incredibly diverse groups of people can hardly be classified as typical friendship. As Paul Dempster, the boy spent his childhood with his parents in care the of his a bit older care- taker Dunstan Ramsay (and earlier Dunstan's mother). It is not a typical friendship though a kind of child to child relationship. These roles are broken after Dunstan's departure for the army service in World War I and stays broken for Paul's kidnapping. Still the novelist lets them meet couple of times after years and finally brings the two back together at their ripe age to solve a mystery of their common lives.

Later a big impact, especially on Magnus' professional life has Sir John in London. What is more, in *The Deptford Trilogy* the main character's relationships towards woman can be classified with the means of Jungian psychology. Especially several women play the role of anima/mother in his life. This appears very significant moment for the mentally motherless Magnus. Thus his greatest anima and mother becomes Liselotte Vitzlipützli, called Liesl, who also adopts the role of his friend, free lover and last but not least his business partner. Before Liesl, earlier than Paul turns into Magnus, first foot-prints of his pure anima and mother can be found in Mrs Therese, Sir John's wife.

David and Caroline Staunton

In *The Fifth Business* the author does not focus on the Staunton siblings; they only work as aids in depicting their father's evil character. In this way no information on what kind of peer friendship they had is

revealed. It can be just guessed that there were none or not many as they were most likely kept aside as the wealthy man's offspring.

Generally speaking, what concerns the Staunton siblings and their relationships outside the family the novelist does not include in this first part so much. It can be sensed that the Staunton family totally omits the term "friend" or "friendship" in their life as David honestly evaluates about himself.

Nevertheless, the main figure of *Fifth Business*, Dunstan Ramsay, plays the role of the closest acquaintance of the children's parents. Even though Ramsay considers himself a kind of "a family friend," he actually just fulfils the gaps in the course of time which appear for the family as a whole. He is the family's "fifth business".

In addition, *The Manticore*, the second volume of *the Deptford Trilogy*, reveals that the two orphaned children, especially David, could find his comforter in Netty, his home nurse. This lady, originally coming from a loving family yet later orphaned, got her medical and child-nursing training from David's grandparents, the Staunton. The grandparents, as common village folks, were not encouraged to meet their grandchildren openly, but their love, especially the grandmother's tenderness, was passed on them through this Netty.

Later, in his middle-age, David finds professional help in Switzerland. During his search to an understanding of himself he does not reveal any kind of friend-like relationships. The people who help him on the way to himself are professionals such as Dr von Haller and the amateur such as Liesl and finally his father's peers Magnus Eisengrim and Dunstan Ramsay are. Thus David realises he leads a totally friendless life.

6.1.2.5 Jasmine

First, in the Hindu faith there are strict rules who a girl can meet with. As a young girl she can meet only with women. As a young widow Jasmine was obliged to spend the rest of her life in a company of other widows. After her relocation to America, as an illegal immigrant, Jasmine cannot socialize freely in her new country. That means she could never build a friend-relationships.

The only time when Jasmine builds a friend-like relationship is in Iowa after entering to the relationship with Mr Ripplemeyer. His mother and his ex-wife become a kind of friend to her. The mother is actually the one who brought Jasmine and her son together, so in this way she is the kind of supporter of this relationship. On the other hand, Mr Ripplemeyer's ex-wife plays the role of an advisor as it naturally comes out of her job, as a worker of the Crisis Hot Line. Still none of these ladies stay in the position of an intimate friend for Jasmine.

Du, even though is also an illegal immigrant, as a child under the compulsory education is obliged to the public meetings. Those are influenced with the limited though rapidly improving knowledge of the English language. From that reason and more, he prefers meeting just a few peers, mainly at his house.

6.2 Place

Becoming an orphan is almost always connecting with re-arranging one's life and location. Sometimes the move is tremendous,

sometime just slight re-arranging of already well-known immediate place.

6.2.1 Area, Country

6.2.1.1 Orphans Staying Within the North America Continent

Both of Oke's novels take place in a more or less naturalistic surrounding, the gradually settled prairies or complete wilderness of Western Canada. On the contrary Montgomery places the plot of her very first novel in the east part of Canada.

To be more specific, Oke situates the plot of *Roses for Mama* in the era of the Western settlement of the North American continent. The family moves from Iowa to some cooler surrounding that is not further specified. Surely it can be the Canadian prairies. On the other hand *Heart of the Wilderness* goes more in the forest area. Surely it is place in the state Alberta as the growing metropolis of Edmonton plays its role in the plot and Calgary is also mentioned. One can deduce that George's cabin at the Bend River Crossing might be on the North Saskatchewan River.

Anne moves from Nova Scotia into the neighbouring island – Prince Edward Island. Thus Anne stays within the Canadian Maritimes. Montgomery's description of the nature of the island is significant for the story as it eases it to a great extend.

Montgomery as well as Oke in the *Heart of the Wilderness* use nature as a significant part of their Canadian stories. Montgomery thus arranges the space for Anne's imagination while Oke offers the space for

survival and making a living. In both cases nature itself supports the girls' mental development. Surely, both authors use the most of the natural surroundings they personally grew up in and in such a way have very personal and intimate connection to them.

6.2.1.2 The Change of Continents

Within the novel the authors become conscious of some great trans-continental shifts. Even though personally there are great shifts yet in historical connections the logical ones are recorded by Davies's characters. On the other hand despite the historical connection, the greatest shift is undergone by Jasmine as she, totally on her own, transfers her life from Asia to North America. Jasmine chooses neither England, the country which colonized her country of origin, nor any other European country.

In The Deptford Trilogy David Staunton as well as Paul Dempster (Magnus Eisengrim) find their new self in Europe, not in Canada. Dempster travels frequently, however, including Mexico for his work, and meets Dunstan there. Even though David officially moves to Europe for his university studies, in reality he is escaping from his father as well as the new family setting after his mother's death. Even though he resumes his permanent dwelling back to Canada after gaining his lawyer's licence, for coping with his inner most motion he still returns to Europe.

Magnus Eisengrim ends up as a European, making his occasional conjuring performances in North America. Europe constitutes a hiding place for him after killing David's father as a revenge for Boyd Staunton destroying his mother of sanity. In both cases Europe works as a secure

place when one can be sure of himself without any previous endangering entities.

Generally, the trilogy reflects the special historical bond Canada has towards Europe, especially to England, while the USA stands at a further distance from Europe. Canada as a Commonwealth nation with Queen Elizabeth as its head of state is naturally identified with Europe culturally and politically. Sabine Jackson tells this about Canada-European relationship:

Europe remains an attractive setting for Canadians seeking educational training [...]. Europe is the place where history is made, where miracles still happen and where education is possible. One must go to Europe to educate spirit and mind. (Jackson 2005: 103)

Education, history, miracles – these all are used by Davies. These are the core of his trilogy.

Another really Canadian attitude depicted in the trilogy is Canada as a former British colony and the attitudes of people toward England. Jackson further explains: “Europe is also the seat of the British monarchy and Canada’s remaining link with the colonial days”. (ibid) Canada, as the trilogy brilliantly renders, as one of British colony, took part in both the first and second European World Wars.

At the beginning of *Jasmine*, Mukherjee places her heroine into the country of her own origin and subsequently moves her into the goal country of her own migration. The life story and the short story *Jasmine* even meets at the point of travelling via Canada (cf. Mukherjee 1989b: 127). In the novel, before arriving to the North American continent, *Jasmine* must go through Europe as a transit area to fulfil Mukherjee’s life experience. Mukherjee comments on her not choosing Europe, especially England as the aim of her future aspiration as:

I am the first generation of Indians who even thought of going to the United States rather than automatically to England. [...] England to me connoted colonialism. It was associated with all that I had left behind. (Mukherjee in Vignisson 1992-3: online)

Jasmine as well as her instigator must cross the ocean to get rid of the past and gain a new identity. Thus Jasmine must take lots of courage for her life change.

6.2.2. Home Setting and Possession

People are in a great need of a shelter for themselves. Since of the beginning of human history, there is a great need for security, warmth and place of keeping their possessions, whether small or large. What is more one needs to differentiate his/her very place as his own. As the distinguished architect Witold Rybczynski highlights in his research on home in *Home: a short history of an idea* that:

Domestic well-being is a fundamental human deed that is deeply rooted in us, and that must be satisfied. (Rybczynski 1987:217)

Domestic well-being is too important [...], it is, as it always has been, the business of the family and individual. We must discover ourselves the mystery of comfort, for without it, our dwellings will indeed be machines instead of homes. (Rybczynski 1987:232)

Whether we are implemented in a family or being left alone, the humanity in us calls for security and creativity. These inner entities carry the ability of performing within our very specific dwelling.

6.2.2.1 *Roses for Mama*

In *Roses for Mama* we learn that the Peterson children live well equipped on a farm build by their father. The self-build farm in the West includes barns, field with windbreak and of course the family house. The adjacent garden is large enough to allow a friend of theirs to build a three-room cabin for their own dwelling without any weighty loss of the productive land.

When taking a closer look at the house, it obviously provides enough space for everybody. Privacy is enormously provided for each member of the family with their own bedrooms. That is one of the first times in the history of dwelling when these private rooms are introduced.

[...]it was unusual for someone in the sixteen century to have his own room. It was more than a hundred years later that rooms to which the individual could retreat from public view came into being [...] (Rybczynski 1987: 18)

The kitchen, with the significant kitchen table, serves as the central point of the family life. Everyday visits are seated there, the family not only eats there but also conducts its important discussions. The most of emotional processes are in motion within the kitchen walls.

Nevertheless, the Peterson's house holds a fancy parlour with its fireplace. The family never meets there yet it serves exclusively for private talks with an intimate callers. It functions as the only and precise place where comfort is taken for granted.

As the architect and teacher Christopher Alexander emphasizes, the exterior makes one comfortable:

[...]make yourself comfortable. [...] I mean so that you really like it, for yourself [...] (Alexander in Rybczynski 1987: 224-5)

Similar to the private rooms, comfort as known now-a-days comes into the minds of people only later:

The first use of “comfort” to signify a level of domestic amenity is not documented until the eighteenth century. (Rybczynski 1987: 21-2)

In the parlour we often witness Angela making her guests feeling comfortable by the means of fire warmth, extra cushions, tea and other refreshments and especially privacy. The cosiness of the parlour is exclusive.

It is more than interesting that Angela’s encounters with Carter, including his proposal, take place in this parlour. Whereas with Thane, even though Angela has her intimate talks with him at the same room, his proposal takes place in the open air. This reflects the very nature of each of the relationship. The Carter – Angela relationship is awfully artificial, all the time ill at ease. In the extreme contrast to that, the Thane – Angela relationship flows very naturally, including the contact with other family members, when Angela feels herself very much at ease.

Going even further with this research, greater details of the family equipment are evident. The family outclass some of their neighbours, who can already feel sufficient with their belongings for their daily equipment. This is indicated with an extra icebox that the Petersons’ have in their possession and which astonishes a neighbour.

Thus the inheritance of the siblings, including the ability to maintain the physical possessions and keeping the modest rural style, vastly provides them for their country way of life. This is only

momentary shaken with the emergence of Carter's city-like fashion. Notwithstanding, after a while this disturbance of taste and values is smoothed away with disgust of its fancifulness and settle back to normal.

6.2.2.2 *Heart of the Wilderness*

In *Heart of the Wilderness* Kendra experiences five kinds of different homes, three temporary and two permanent.

The first two homes lasted for a short scope of time, compared to their later equivalents. Firstly she spent almost four years in her parents' cabin in the heart of the wilderness. This was her only true home with her papa and mama. Later the circumstances made an immediate move into the orphanage house in the city necessary. The author does not give any description of the house. The only thing that is revealed is a garden as a part of the asylum's premises. The garden as well as the attitude of the staff is reflected as calm, peaceful and thoughtful. Definitely it provided a steady warm-hearted surrounding for a turmoil child.

The substitution of Kendra's permanent home became a trapper's cabin at the Bend River Crossing near an Indian settlement. Her grandfather's place is the setting where he, as a widower lived on his own. Accordingly, the shift from Kendra's parents' household into her grandfather's one is not a shock for the child as both dwellings appear the middle of wilderness. The grandfather's cabin is not a fancy one yet it definitely does not carry any signs of poverty. However it shows simplicity to a great measure. Sure it carries the signs of a solicitor man and his passion for the choice of life he has made. So the

hunter cabin and the trapper cabin carry the comparable style and living standards.

Admittedly, this style turns up sufficient for the first years of this grandfather – granddaughter co-living. Later it emerges only semi-comfortable for the female child. To keep the necessity for her physical growth as well as the cognitive and mental support it must undergo some adjustment. This change comes to action after Kendra's return from her unsuccessful unfinished semester at a school for girls. At this time, Kendra's guardian, the grandfather, realizes the need for providing for the child's privacy.

This special room provides Kendra not only with the sufficient space for her lady-like and student-like life, but it also works as a kind of compensation for her suffering she must have gone through at the boarding school. Kendra is even privileged to choose the cardinal point of the room. Finally she decides for east, for the morning sunshine.

Nevertheless, the cabin central room works as the grandfather's room, living room and kitchen at once. Yet it serves as the central meeting point of this small family and their occasional visitors who is passing by solely in the winter time. The other times of the year, when the weather is not severe, all the social life takes place outdoors, mostly in their garden or during their walks through the forest.

Importantly, it must be noticed that it is only after Kendra's return from her successful university studies that she realises the simplicity of the life she led with her grandfather. Still she never ever regrets it.

To compare Kendra's study condition at the schools, she is initially trustful and joyful. Firstly, at the age of eleven she starts the Martha Adam's School for Girls. This boarding school becomes very confusing for the little girl coming to the city from the nature. Namely,

the school area and the living wind that is a part of one premises, make it very complicated and confusing for new comers. What is more, the staff and other students' coldness do not help to ease the situation. Kendra is accommodated with three other girls at the same room that makes her feel crowded and uncomfortable. What is more she finds it totally confusing to orientate there.

Kendra studied the puzzle of doors. She couldn't remember which one had been hers. She made her way down the hall, peeking in room after room. She was totally confused. The young girl who could have found her way through the forest trails without benefit of compass was thoroughly mixed-up by all the doors that looked alike yet led to different places. (Oke 1993: 100)

Still, Kendra is able to find her favourite place according to her taste and expectation even under such an emotional coldness. This is to be found in the library, her hiding place.

Secondly, at the age of eighteen, Kendra on her own enters her university studies. Thus after seven years she returns to the city. According to her previous experience, she does not accommodate herself at the official dormitories, indeed she stays at the private house of the family friend, the ageing, newly widowed Maggie Miller. Such an arrangement also helps Maggie to get back to life and have a new person to care for. This is a place where Kendra can welcome her friends and feel free to come and go as she needs.

The last living arrangement is provided for Kendra and her grandfather after his terrible accident when he finds himself unable to trap for a living any more. Thus they move to the city where they find themselves a house on the same street as Maggie's one. The house is endowed with a sufficient veranda where crippled George likes to sit. This works as the only connection with the air, the nature within the city life.

6.2.2.3 *Anne of Green Gables*

After three or four months at the asylum and previous stay as a young maiden and babysitter Anne Shirley happens to move to Green Gables. Her initial possession she comes with is a worn out bag with a falling apart handle that includes some further non-specified little possession and her worn out dress. All of sudden she moves into the area of blooming trees and freshness that ease her past or present difficulties.

Since her first night, Anne is allotted with a chamber of her own. It is the place she has been trained to keep her things organized and herself nice and tidy. The place also offers the space for privacy, dreaming and Anne's transformation with the gradual aspiration for maturity. The immense attention in Anne's life is given to the bookcase and the place for Miss Stancy photograph. Another item that is given profound significant is Anne's window. They all represent Anne's maturity and vision. What is more the window has been the place of relaxation, dreaming, contemplation and last but not least of consolation. As it faces the east and catches the rise of the sun, the morning's increasing daylight brings rising hope and stability into Anne's life.

Anne loves Green Gables as dearly as to prefer giving up the uncomplicated way of her studies than selling the house with its property. In the end, this initially homeless girl becomes an heir of Green Gables.

The nature of the rural area and the simplicity of the farm that emerge vital for Anne are contrasted with the modernisation of the late 19th century city life, especially the electrification of cities and the evidence of the slowly extending technology. Anne can without

predicament use the train. Yet, she hastens to leave the city life and light for the peace of Green Gables.

6.2.2.4 *The Deptford Trilogy*

Magnus

Up to the age of about sixteen, as Paul Dempster, the child spent his life as a locked up person. He was born in a parish house in Deptford where, after his mother's madness, he was often locked up at home together with her. When he was abducted he was regularly transported in a case altogether with his kidnapper's conjuror facilities. Thus he was travelling across Canada in trains as goods that are to be uploaded and downloaded. When settled as Willard's slave, Paul was appointed as a part of one of the conjuror's mechanisms, a beastly figure called Abdulah, in what the child was regularly locked to operate it for hours. What is more, this hollow statue became a location of punishment, too.

So this early years are characterized with the limitation of movement and air to breathe, food and clothes. Later Magnus admits:

I see now it was a miserable life, and it is a wonder it didn't kill me; but at the time I accepted it as children must accept the world mad for them by their guardians. (Davies 1976: 70)

Next to be mentioned, his misery under this captivity led to total isolation. He missed his own personality as well as the world greatest changes after the Great War. After the move to Europe he kept his nomanic way of life.

Finally, Magnus happens to settle his life in an opulent house in Switzerland. This was Liesl's grandfather's house where especially its

doll-room obviously functions as Jungian mother archetype. That is, this place works as womb for Magnus. He closes himself up in that space while In this kind of hiddenness he let himself go through the process of personal transformation and growth. This place provides a new quality of life for him.

David Staunton

During his child hood David moved between his father's house and the boarding school, both located in Toronto. None of these places appearance is described in detail. What is important is the richness. This is highlighted as the house was a big one and the school was for rich families boys. In spite of that there can be sensed some discomfort. David sketches it when evaluating the city and with no reliable servants or as places with any comfort.

The only place David can find a kind of consolation is in Netty's arms. Later in the Boarding school, David can be withdrawn to their family friend, Dunstable's cabinet to find peace and quiet for his recovery after his mother's death.

Only in David's mid-age can he spend some times in places that bring him general consolation and healing for his soul. What is the doll room for Magnus, is a hotel room in Switzerland for David where he dreams and writes his never-ending thoughts. The process of his transformation is eventually finished in a cave.

6.2.2.5 *Jasmine*

The scope of extreme varieties of living standards is recorded in the novel *Jasmine*.

The parents' home

As her Indian dwelling their family mud hut in Hasnapur is described as possessing no glass windows but just an aperture. In this simple habitation, where no space for privacy is provided, all work must be done before nightfall as there is no electricity, although in some houses the inhabitants already use this modern device. With regard to toilets, only the brick houses in the village already have the wooden small hut in the garden with a hole in the ground regarded as modern sanitary facilities. Not so with Jasmine's family. Especially ladies join the morning time in the field together with other ladies as a part of the morning routine.

It is especially stressed that the Indian family house in Hasnapur carries some signs of sadness regarding the political situation. The family was moved after the partition riots in 1948 to this place. This had happened eighteen years before Jasmine was born. As these riots had an impact on the core of family life, the feeling of pain stays present in the family atmosphere. As well as the past, Mukherjee parallels the pain into Jasmine with the Khalistan movement that constitutes the public imperil. (cf. Leard 1997: 116). Thus the family life is not only paralyzed with the death of the main bread keeper but also the political situation that later caused Jasmine's widowhood.

Marital nest

After getting married, Jasmine was led by her husband to his city two-room apartment, with their own bathroom and veranda serving as a kitchen. This serves as the expression of modern India that Prakash, Jasmine's husband, is keen on. This attitude of separation from her or

his family (from his uncle as Prakash lost his parents of an epidemic when he was ten) serves as an expression of the democratic India that stands in opposition to the feudalism of the old times. This transformation of a place reflects the transformation of Jasmine's personality that her husband leads her to, but that she at the beginning shuttles between: the modern - the feudal, the India of the past - the India of what was to become, rural Joyti – urban Jasmine.

On the way

On Jasmine's journey to America, the young widow and illegal alien turns practically homeless. She becomes desperately in need for some hiding places such as different fisher boats which turn into a terrible life experience of rape and murder. Luckily, right after Jasmine is sheltered in a house of the good hearted Mrs. Gordon who shelters more illegals. The shared room provides the recovery conditions after her traumatic experience and the protective care of Mrs. Gordon prepares Jasmine for her further American adventures.

Old connections

After getting to New York, Jasmine finds the connections to her husband, the Indian professor who had initially recommended Prakash for his American study. Thus Jasmine happens to stay in a pure Indian apartment in New York for five months. This Indian setting, not only of the single family setting but also of the whole block of flats including shops and services brings Jasmine back to her position of an Indian widowed lady. It throws her back to what she was trying get out of. Thus the total Indian set of life including the language, clothing, movies and fixed relationships imprisons her. This concentration of the old Indian

set of mind is a surrounding Jasmine must suddenly flee from as it becomes unbearable for her and slows her down from her further American development. This well-provided protection for a widow becomes a locked nest of India within America and reflects her same old vision of the widows' house she was meant to spend the rest of her life following the Hindu custom.

American life

When settling in New York, Jasmine, as an au pair, shares her room with the child that was entrusted into her care and who she becomes fond of in Manhattan. As Jasmine is used to not having her own privacy, this shared dwelling brings no limitation of privacy in her way of thinking. On the other hand, it offers her nearness to the child and to the family.

Finally, while in Iowa Jasmine becomes the lady of the big family house on the edge of a town. Nevertheless, after the master becomes crippled the house must be adjusted for the wheelchair for daily routine. There she, Bud and Du shaped alike the family life, as they form the Ripplemeyer's.

Before being adopted, Du went through a refugee camp. After he comes to the Ripplemeyers he could accommodate a room of his own. There he could welcome his teenage friends. Just the small religious objects reminded him of his origin, while on the other hand the style of clothing makes him become an adopted American.

Homes

Jasmine's two places in Indian and the lowan house are the most family-like places she has experienced. Yet the former ones are real homes. The latter is still a place of doubts and hesitation with non-reconciliation in her heart. Even this sophisticated and financially well-secured life does not stop Jasmine and Du from further fleeing in search of their heart.

7 Orphan Status Influencing Their Lives

7.1 Social Status

The social status indicates what prestige the individual orphans lose, keep or gain through their lives in the eyes of the rest of society as well what value each protagonist brings or not to society. Obviously, with no parents at all, status based on wealth is very low for orphans and that means that orphans usually start out at the bottom in the pre-adoption period if relocated at the orphanage.

7.1.1. Social Stability

Within the novels we see the solid social stability in all Oke's protagonist and the character of David in Davies' *Deptford Trilogy*. Since Oke's orphans stay within their family, they are capable to keep their pre-orphaned standards and positions. Davies's David Staunton keeps the connection with the family and maintains his financial and thus his general social heritage.

7.1.1.1 The Peterson's Siblings

In *Roses for Mama* the father used to be a skilful builder as well as farmer so "soon the farm was the most productive, most attractive one in the area" (Oke 1991:27). Here the action takes like father like son. Thomas at the age of sixteen is the one who, after his father's death, puts away his boyhood's manners and wears the man's attitude. As a result he "becomes a farmer, responsible for the welfare of a family" (Oke 1991:34).

Except of being known as a family of orphans, the children did not change their standard of living at all.

7.1.1.2 Kendra Marty

Similarly to the Peterson children, Kendra Marty, in *Hear of the Wilderness*, keeps her ascribed status when, after her parents' death, moved into the keeping of her grandfather. There are only hints of information in the novel from which we can learn about her parents, especially the mother. The young family as well as the grandfather used to live in the wilderness. Kendra's mother had adopted this natural way of life after her parents and stayed faithful to it even when choosing her husband. What is more, there can be observed a strong grandfather-granddaughter relation that indicates the very same adoption of this life approach in the third generation.

7.1.1.3 David Staunton

The protagonist who shows himself at the most steady and even at the socially highest position is Davies' David Staunton. As a grandson of the greatest entrepreneurs of the Deptford villages and even far richer father Boyd Staunton, who achieves success at world trading, he ends up as an extremely well-situated independent lawyer. Thus especially through his father as the basis of his cultural and social capital, David is enormously rich. The connection made by the father promotes his opportunity for great education. As David uses it, he soon stands independent to his father's links and develops his own future in the legal profession.

7.1.2. Social Instability

Social instability is demonstrated on Anne Shirley, Paul Dempster and Jasmine together with Du. As the least instable of these orphans is the character of Anne Shirley from the novel *Anne of Green Gables*. The greatest insecurity and instability is faced by Paul Dempster alias Magnus Eisengrim from *The Deptford Trilogy* and Jasmine and Du from *Jasmine*.

7.1.2.1 Anne Shirley

Anne's ascribed status, as both of her parents were high school teachers, is the middle class. The family was meant to be satisfactorily provided with just one salary as the mother could afford to stay home for the family's sake with no need of her further employment.

Davey argues that when the novel opens with the picture of a brook that develops on its way from the forest to town that represents the dichotomy between different novel characters or the dichotomy within Anne's character itself. He also sees Anne's status as a stable one. (cf. Davey 1999: 164). This is supported with the Rubio's argument that the Presbyterian agency insists "on setting up the best possible school systems for all their children without the prejudice of social class" (Rubio 1999: 90). Nevertheless, here it is the brook itself representing not only Anne's emotional development but also the brook cascade, for Anne appears still far in the area of nobody to represent Anne's early bouncing on the social scale at the time when Anne is an unknown orphan. This part of Anne's past is completely hidden to her new folk just as the brook cascade is hidden in the forest out of the sight of people.

Anne certainly experiences the status mobility. Immediately after her parents' death she falls down to: "[...] a starved, unloved life [...] – a life of drudgery and poverty and neglect" (Montgomery 1987: 41) as a result of the child's dependence on her first care-takers who had made her a babysitter and a maid.

Later, with her chance adoption to the Cuthbert siblings – the rural hard working and modest lower class farmers, Anne gains her first opportunity to be implemented into society as an equal child to others. Even though she is initially spurned by a neighbour and afterwards by her peers, after a while Anne becomes a significant part of the rural community life. Her orphan status and former her asylum stay is not taken in consideration any more. On the contrary, as a hard working and brainy student Anne is finally able to embrace again her status that was given her by her natural parents. In this way her ascribed status changes into her achieved status.

It is worth mentioning that when looking in details for Anne's status development, it can be clearly detected that the clothes and colour of her hair symbolise her status in each particular stage of her personal and status progress.

In the meantime, Marilla and Matthew provide Anne with everything that she needs, yet in a sensible and respectful way. This includes mainly dresses that reflect Anne's social development. Anne's garments represent her changing status: travelling in a wrecked dress, getting "sensible" dress yet dreaming of puffed sleeves. For Anne it is not only matter of fashion as it is for most girls of her age: a proper dress can rocket her from a dream to the reality of acceptance. This happens with Matthew's silent decision and deed to supply Anne with that kind of dress.

Through school success Anne late got the entry to high-society people who admire her for her splendid performance in recitation. Still,

after glimpsing the fame and richness among these people, Anne consciously chooses the village way of life over the city, and prefers her respectable way of lower-middle class to the imposing high society.

7.1.2.2 Magnus Eisengrim

Magnus' family status of a middle class instability, as a never accepted and in basically all ways a neglected and misused child descends even further at the age of about ten to a position of a sexual slave. Through the years he embarrasses his adult life in a top class conjurer who has gained world fame.

Even though they seem to be connected in their instability, Magnus and Anne Shirley differ from each other in their conscious choice of the persuasion of personal fame. While the lives of Magnus and David Staunton, as major characters of the same trilogy, entail the huge contrast that stresses their different social statuses in general, even though they both end up as wealthy and successful men in their respective fields.

7.1.2.3 Jasmine

In India Jasmine is much more influenced with her womanhood, which determines her future and actually stereotypes it. In America she is limited with her illegal status but she is advantaged with her ability to converse in the English language quite well. In contrast, Du withdraws from all public communication thanks to his language limitation even though he has been adopted by an upper-class man, with whom Jasmine joined in a particular part of her life. This connection offers both of them a stable foundation after their times of turmoil.

7.2 Education and Career

7.2.1 Approach to Education in *Roses for Mama*

Even though in *Roses for Mama* Angela has to give up her education on behalf of her younger brother and sisters, she is strongly keeping the ethical and religious lessons mainly given to her by her mother. Those lessons become a stable pillar of her task and life approach. Throughout the whole story we can read the “Mama would say” quotations as they are the main guidance and counsellor for all of the children.

The proper school education is mentioned with the youngsters who regularly attend the local school. There is the only small conversation that emphasizes the tension between Angela’s duty and her attitude toward her younger sibling’s education as well as her own education:

“And you?” asked Thomas. [...]“Oh, I don’t know. Nothing I guess. At least nothing like that. There was a time when I thought I would like to be a teacher, but not anymore. I would have liked to go to school more, though. Just to learn. I had to quit so early. But then, I guess one never needs to stop learning – from books and – and everything in life. I can read the lesson books the children bring home.” “Is that why you are so –so- “ Angela knew Thomas thought she was too hard on the kids about their studies. He had never fully agreed with her regarding the summer review sessions, but he had always backed her. “Is that why you are so determined that the three of them make the most of their studies?” he finished at last. (Oke 1991:32)

Thomas is the only one constantly longing for his further agriculture education which reflects his interest in experimenting with

seeds. Since his parents' death and his new family position, this longing is being suppressed. The conclusion of the novel opens the way to this dream. The load of the family provision is taken over by Angela's newly-wed husband so Thomas is free to enter a university.

As a surprise of the whole plot we find Derek set against his promising farmer career, as he desires the career of a teacher. Due to this craving Derek joins his older brother in aspiring for further education.

7.2.2 Approach to Education in *Heart of the Wilderness*

Kendra mainly depends on her own abilities for her further development. The initial role must have been performed by Kendra's parents. At the age of four Kendra proves herself capable of recognizing animals, even the bird species, not only by their appearance, but also by their sound. In addition to that, she demonstrates her great abilities in a careful and proper behaviour toward nature and her own self control while moving within it. This all is taken by granted by her, so it appears as a great heritage of hers that is later steadily developed under the guidance of her grandfather and mainly her new Indian grandmother Nonie.

Soon Kendra gets her training at reading, writing and basic mathematics by her grandfather as George McMannus is not an ignorant. These newly adopted skills Kendra masters to an extent that later proves her to be higher in comparison to her peers. Still, the grandfather shows some limitations in his knowledge wider education. Thus the eleven years old Kendra is sent to the Martha Adam's School for Girls, the boarding school in the city.

This schooling turns out to be a short affair in her life. As could have been expected, at the time of such a long family separation, the feelings of loneliness overwhelm the child to that extent that they hinder her from further educational development. The bad treatment and misunderstanding in the school approach close her educational continuation. The excessive amount of rules and the enclosed, large confusing building are oppressive for a free girl from the wilderness. Finally, Kendra quits the school and returns home without any further attempt to complete even one semester.

It takes her another seven years before she can return back to school. Meanwhile, thanks to her vast abilities, she can develop her skills. The skills get extra development thanks to the books and other teaching aids her grandfather has been advised to equip her with. Surprisingly, Kendra does not lose the appetite for studies. Moreover, she prepares herself for university. The preparation comprises not only of self-study but also her own saving that is provided by her own trapping.

In comparison to the Martha Adam's school, the university teachers take Kendra's background into an account. This helps her gain a bit of stability. Of course the more advanced mental development and personal decisions, which had not come to the surface yet at the time of the former school, now are relevant.

However, Kendra faces another disappointment in the process of education even though she enters the university with great enthusiasm. On one hand she enjoys it as she does it for the mere joy of studies itself. On the other hand, as she has been looking for the great answers that are essential for her inner life, she is disheartened over the total omission of such topics.

In fact, the answers that I was really looking for – about nature, creation, my inner longings, God – I wouldn't have

even found them if I hadn't Amy. University really doesn't give you the answers for all of those. There is so – so much taught about things. Knowledge. All for the dead. Nothing for the heart. (Oke1993: 207)

That is why she finishes her endeavour after one year as she finds out that the university studies is not competent in answering her personal deeper questions.

Regarding Kendra's employment, while still in the wilderness, she becomes a capable trapper. Yet she fulfils this job voluntarily. On the other hand after her grandfather was crippled for life she finds housework job within some rich folks to secure their regular family income.

7.2.3 Approach to Education in *Anne of Green Gables*

As a part of her self-introduction Anne admits minimum previous education. Even though her chances for learning were minimal before joining the Cuthbert siblings, she excels in literature, significantly in memorizing poetry. The world of books opens new dimensions for her, the cultivation of her mind in particular.

One must concede there was a need and natural want for further schooling. The moment the eleven-year-old Anne settles with the Cuthberts, she is free from drudgery of her previous care-takers and free for normal teenage development. Moreover, involvement in the education process hangs about as one of conditions for her Green Gables settlement. Marilla gets involved in that process. Her vision for Anne is to become an independent, self sufficient woman.

Marilla's attitude is inherited as their roots are in Presbyterian Scotland where education is highly valued and "should be accessible to all classes of people" (Rubio 1999: 91) including women and "without the prejudice of social class" (ibid: 90).

Anne's wittiness and great ability of observation raises her among the best students. Though sense the education of women is still important the Cuthbers do not have too high ambitions for Anne. This encouragement of Anne's further studies comes via the intervention of the new lady teacher.

With her revolutionary teaching methods Miss Stancy shocks the town trustees. Miss Stancy employs the methods of the world's recognized pedagogues. The Comenius' method of teaching via theatre performances finds regularly place in Miss Stancy's teaching techniques. The teacher let her students recite in order to use their imagination and perform their feelings. Further she organized the "Field afternoon lectures" in order to put the theory in praxis. Moreover, this teacher overhauls Vygotsky's theory, which is still to come, of the zone of proximal development as she challenges her pupils with reasonably exacting tasks and forms special lessons for those extra talented. Not only those great educator's approaches but also the interactive methods and the importance of her personality and personal example influences and challenges her students. What is more, Miss Stancy, in contrast to the previous teacher of Anne's, follows the Scottish Presbyterian tradition of education of drilling her students in conceptualizing (ibid 91) and personal feedback to their own work. In this way, despite the trustees' worries, Miss Stancy fulfils her task perfectly as all her talented students are accepted to Queen Academy.

Clearly she is the ideal teacher of the early 21st century. As such, she attracts Anne to whom she becomes a paradigmatic figure in attitude, life approach and education achievements. In this way she

supplies the example of Anne's late parents, pedagogues by their profession. In such a way the novel culminates with Anne being offered the job of a teacher. Thus she finally adopts the ability of her natural parents as she follows them in education achievement. That is, she continues in her family-occupation line as she reaches the position they once held. This happens thanks to the Cuthberts and Miss Stancy.

7.2.4 Approach to Education in *The Deptford Trilogy*

Magnus

Magnus went through the regular public education system as Paul Dempster only while still living with his parents in Deptford. That is he finished it in autumn 1918 when he got kidnapped at the age of nine. It must be reminded that more than education he was bullied by his peers. In this way the school situation as well as the family setting plays its role in Paul's blindness to his kidnapper and his torturing approach.

Regardless of the minimum of his school education we cannot refer him as an uneducated person. In Magnus' pitiful childhood and youth he was lucky to meet a few people who took care for his basic education. These were just individuals who shared his nomadic life. For example, in *World of Wonders* we can observe Paul Dempster being taught how to read and write by an amateur teacher the Fat Woman while being enslaved by Willard the Wizard. Above that she leads him to the most important aspect of his life - the self respect which he terribly missed.

It is worth noting that Magnus was never taught by a real man. As all his adult "educators" were females Magnus must go through his life without a real male paradigm. The only adult male positive influence

comes from Sir John, yet it is his wife who indeed brings the support to Magnus. The other male figure in his education process was Dunstan Ramsay. This was still at the boyhood stage when Paul was taught by him first tricks in the Deptford Public Library. As well, it was young Dunstan who showed some respect to Paul and his mother after the family was scandalized.

In spite of his conditions, Magnus has developed the attitude of an extraordinary person who calls himself Magnus – that is GREAT in Latin. He becomes this kind of person just because the self-education system he got which had kept him out of the general mind set and point of view. As Magnus perceives it is the only way a man can become extraordinary. As Magnus proclaims:

Education is a great shield against experience. It offers so much, ready-made and all from the best shops, that there's a temptation to miss your own life in pursuing the lives of your betters. It makes you wise in some ways, but it can make you a blindfolded fool in others. (Davies 1976: 18)

What is more, this bizarre attitude, rockets him to the top of the world-known conjurers and magicians. His fame grows into an extraordinary extent. To magnify his fame, he has his life shrouded in mystery by Ramsay who creates an autobiographical legend book about him.

David

With his high class family status and the father's pressure that is given to his son as a boy who is heir of the family name and fortune, David Staunton gets the best possible education available including private schools and private universities.

What is more, as a small boy David is regularly brought to his school by an expensive car with their family chauffeur and his nurse. At the age of ten the father makes him a boarding school student in a private school for boys from rich families where Dunstan Ramsay, the narrator of *Fifth Business* teaches history and was headmaster. Finally, David flies to England for his university studies, later he summarizes it as:

I wanted to get away from Father and save my soul, insofar as I believed in such a thing. I suppose what I meant by my soul was my self-respect or my manhood (Davies 1977: 196).

Thus his Oxford studies become not only the source of profound education but also a hiding place providing him both security and release. Here, it is necessary to highlight that during David's education he is always provided with an authority carrying the attributes of a leading and carrying hand and ear being accompanied with strict rules and manners. In this way David can prosper and be challenged not only in the study itself but also in his personal attitude. To be more specific, firstly, in *Fifth Business* Dunstan Ramsay gives a protecting hand to David while being his teacher and director of high demands at the same time. Secondly, in *The Manticore* we follow David onward to Oxford where the one-legged bachelor Dunstable is replaced with an old blind bachelor professor, Mr. Pargetter. As a result, David's professional and personal adulthood is put to use in the praxis as he becomes an extremely well situated and independent lawyer.

7.2.5 Approach to Education in *Jasmine*

As a girl Jasmine dreams of becoming a doctor. This classifies her as an insane dreamer within the family. Even though the secondary-school education was acceptable for a girl within the family and was encouraged by the family Sikh teacher, any further education for female was considered insane.

Nevertheless, in India Jasmine learns some English. Her goal becomes to get married a man who has nothing against English and can speak in it. Still, since this was after India got its independence, when a kind of disinclination for the language was obvious in India, Jasmine stands against this general stream. However, it is Jasmine's young husband Prakash who challenges her whole thinking and who tries to encourage her to be imaginative and ambitious. Under this influence, Jasmine starts to work on a self-education approach to her further development of English proficiency.

Education is something that is around her but never is fully hers. Jasmine touches it but never really goes into it thoroughly which actually seem to be opposite her natural talent and abilities. As thus Jasmine accept the position of an au pair in Manhattan and later a care-taker for a crippled boy-friend instead of a bank teller.

7.3 Faith and Values

Generally speaking, the novelists show different perspectives regarding their fictional approach to religion. Oke, from her own

position of a Christian writer and a pastor's wife (cf. Logan 2001: 131), chooses to focus on practical Christian faith in everyday life, especially in the face of adversity. Montgomery, even though a pastor's wife as well (cf. Buchanan 1999: 153), implies that the Christian belief serves as the common religion of the 19th century in a Canadian village. This can be found much similar to the European attitude of that time. Thus it reflects the import of values by the Scots immigrants. Not so Davies, who as a part of his academic work wrote books on religion and education and who used the peculiarities in older Catholic Christianity such as hagiography to highlight some of his characters and situations in his trilogy. In contrast to them all, Mukherjee, according to her own roots, proceeds from Hindu and heads to the life free of spiritual dogma.

7.3.1 Oke: Personal Involvement

Roses for Mama

The Petersons are an evangelical family with rooted faith that was maintained by the parents and passed on the children. As the children remember, the core influence was made by their mother's religious lessons and their Papa's example of sharing his faith. This sharing is reminded by a friend who witnesses Mr. Peterson's especially with a disagreeable neighbour.

Angela longs for implementing the religious life into the everyday life of the family along with her day by day duties. The family keeps the habit of sincere regular church going, notwithstanding the circumstances or other people's hypocrisy. Their personal faith is not shaken even when the false Carter's courting uses the church going as a trap to gain Angela. However, joining the community life keeps the

family out of the shell of their burden and brings them closer to society. This happens to be important especially with the youngster siblings.

At the end the family works inadvertently in the missionary field. This happens still due to the earlier parents' sharing with the neighbour that is accomplished with the helping hand to those fellows by the siblings.

Heart of the Wilderness

Heart of the Wilderness depicts the tense dialogue between a life without spiritual faith at all, faith in the nature Indian gods and finally the Christian evangelical approach. George McMannus, who influence Kendra, stands for the modern settlers, who just go west to provide for their living. Even though being Scottish by origin, he neither inclines to any Christian denomination nor, after his many years spend in the vicinity of an Indian settlement, supports the Indian belief. On the contrary, he appears very reserved toward both. He prevents the old Indian lady who takes care of his granddaughter to influence her with the native Indian religious myths. That is why he clearly orders the child to approach them as mere tales with no power. Similarly, he keeps a personal distance from the common Christian belief.

On the other hand Nonie, the other influential entity in Kendra's early years, shows herself to be a true Indian who practises her belief in everyday life. That is, she easily recognizes the Old One, Mother Earth, Brother Bear (or any other animal) and so on and more or less unintentionally passes her faith to the little child.

As a child in her full development Kendra stands between the two as between the mill stones. She definitely senses the spiritual life in action which is why she cannot let herself incline to her grandfather's

site. Still, she is not free to disappoint him and bound herself on Nonie's site, as she does not find full satisfaction in those many gods who bring fear to mankind.

Kendra proves herself a girl of her own mind and will. She definitely does not cease her search for the big questions that stir her inner being even though this inner motion takes years. Finally, a by chance found unfinished piece of a poem prompts her eagerness. With a great anxiety that later loosens its intensity Kendra was looking for the author and owner of the poem. She finally meets Amy in an unintended encounter.

In this place it cannot be omitted that Oke truly depicts the missed role of missionaries and other "white" believers. At the point of Kendra's start of her search for the answers to the big questions about her inner motion, a missionary appears in their cabin in their total wilderness. As he is heading to preach to the Indians he totally misses the goal of his faith to share it with those "who are hungry" as the Gospel of Matthew leads them to (cf. Matthew 7:9; 11:28-30). Similarly Amy, at the beginning totally misses Kendra's "hungry calling", even though it is obvious. In both cases the Christians a priori suppose that their white neighbours know the truth of Christ. This implicit assumption falsely leads Indians to the belief that the Biblical God is just "white men's God". Finally, it is Kendra who becomes the personal missionary for her grandfather as well as for her Indian grandmother Nonie.

Roses for Mama as well as *Heart of the Wilderness* bring the clear message of the Gospel. Yet clearer and more thorough elaboration can be found in the later one. Nevertheless, both novels are clear enough to bring the Biblical account of the New Testament.

7.3.2 Montgomery: Scottish-Presbyterianism

Typically for the Scot-Presbyterianism, Anne's bringing up is inseparable from religious lessons. Anne in this way experienced the education in asylum. Similarly her new family's training starts with the demand of memorizing the Lord's Prayer. There follows no explanation, no personal connections by Marilla who assigned the task to Anne. It simply comes just as a basic feature of any well bred person. This training starts after Anne performs her extraordinary prayer that carries the inadmissible evidence of amusement. Thus Montgomery's Anne Shirley practices her faith in a shocking, yet formally correct and sincere way. Her authenticity points to the formality of performed faith by the Avonlea's formal clergy man – Mr Bentley, Marilla and some others in town.

Once Anne gets attracted with the heart of Jesus by a picture called "Christ Blessing Little Children"- this stays in contrast to what she had has experienced in her previous life in the asylum or in the Sunday school she is meant to join. Suddenly, Anne senses it is Jesus alone who can lead her from her loneliness, bless her and become the one who can be near to her. It is Christ's blessing she longs for as she expresses with the means of the lonely little girl in the picture.

Furthermore, Anne is expressing her thoughts about her longing about Christ in a very open and familiar way that seems irreverent to Marilla. Still it is Anne's real openness that makes her as reverent as possible. Unfortunately this turns out to be inadmissible for adults. Thus Montgomery highlights the stiffness of the religious approach to the living Christ.

This moment is not further developed in the novel. It is only a little substitute with the coming of the new clergy couple, Mr and Mrs Allan. Just like with Miss Stancy in the education process, Mrs Allan

appeals to Anne as an acceptable female role-model. In that way Anne can imagine becoming a clergy wife. Yet it is the human admiration that does not arise from the basis of the faith. It must be conceded that the core of the belief is not shared nor encouraged by Mrs Allan as a wife of the spiritual authority in the town.

7.3.3 Davies: Contrast in Faith Approach

As both of the Davies' orphaned protagonists are basically connected with Deptford a short evaluation is offered on the approach of faith in the village generally. Even they do not spend much time there, is it still an attitude they must have fought in their lives.

Deptford is a traditionally Christian village of 500 subjects and 5 denominations. There is quite obvious difference of a true faith and trust and the kind of faith without trust. Yet there is an immense emphasis on moral law and duty with a lack of sense of love or the ability of being subtle. This all has its roots in the type of Christian teaching and adopted style of life:

[...] what concerns the relation of body and soul the first Church and the Synagogue accepted a kind of Hellenistic-like way of thinking ("Plato's dualism, Stoicism and Hellenistic-Roman culture"). It is well known, that ancient and medieval Christian thinkers adopted Plato's and Aristotle's philosophical system and that is the way they considered their body and its manifestation as fleeting, sinful and wicked. (Dillard 2003: 248) [My own translation]

This way of thinking is adopted as well for sexuality as for other approaches to life. This was widespread until the early twentieth century. It is the way of devotion Comenius fought against. It misses a

big part of blending purity and the fullness of life Jesus Christ is teaching about and a man has had the problem to understand and to embrace.

In contrast, the Deptfordians create a system of morals and approaches which they do endorse. Not to fit into their system means to be at the edge of the society or to be excluded. These attitudes lead to a kind of Christianity without Christ. Instead of the fullness of life it brings separation and cruelty. Instead of full leaning on Christ in their personal lives, it brings judgment on other people's lives. "Why do you look at the speck of sawdust in your brother's eye and pay no attention to the plank in your own eye?" (Matthew 7:13). Deptford's judgementalism that replaces the faith leads to a cruelty that affects people's lives to a great extent.

Magnus

Paul Dempster, a reverent child, was for the first almost ten years of his life brought up in strict Puritanism as a Baptist. This leads him to confusion and paralyzes his faith instead of putting his faith in action at the moments of the greatest need of his life. Thus the faith of his father becomes totally useless. In contrast it becomes a mental jail and the tool of accusation against himself.

Later after gaining more personal experience in life generally as well as in spiritual life, Magnus can clearly distinguish between the God's and Devil's approach. Definitely he becomes well aware of the Devil's trickiness and vagueness. To go into more details, the Devil is detected as the "setter of price and a usurer" (Davies 1976: 60).

As the result of the Puritan's roots, the God Magnus believes in occurs as a God who is full of revenge. The revenge is discerned toward himself as well as greatly expected toward his torturer. Magnus' life approach stays full of self blaming though he never turns cynical toward

God as he never turns cynical to himself as it, according to Magnus, leads to suicide. On the other hand he searches for any manifestation of kindness. This would keep him away from despair and allows him to survive the unsurvivable.

What is more, Magnus categorizes his own life as mere phantasm. He makes his audience believe a pack of illusions about him. He has a phantasm biography published for that purpose. Thus his faith combined with his fantasy creates his own world of fame.

David

Since his early childhood David Staunton has faced the wide scope of Christianity. As a grandson he takes part in the rural Anglican Church services. As a son he is brought to the modern urban United Church of Canada. This contrast in the way of worship highlights the father's act of pulling himself and his family away from his own root.

In any case, in the figure of David Staunton as a child, the author records the child's point of view to the situation. At first little David totally ignores the tension that remains between the generations in his family. In contrast Sundays become his favourite days just because of church-going. Yet it is not the spiritual life that attracts him but his own chance to attract others with his nice clothes. Surprisingly and secretly, David conducts a private research on the comparison of the two services.

Otherwise, as an adult this protagonist leads a mere formal Christian life if any. His life is being driven by his professional attitude and beliefs as an educated, miracles free lawyer.

Finally, David as a middle-aged man entrusts the stirring of his life that appear after the mysterious death of his father to psychology. In *The Manticore* David Staunton narrates his decision and experience to

undergo a Jungian psychoanalysis to help himself uncover the obscurity. He chooses it even though he is not sure what it means as this is still quite new in psychological practice of that time frame in the plot. Nevertheless he prefers it to the Freudian analysis, just as the author does. Freud is well known on the American continent at that time already. The character makes a decision to relocate all the way from Canada to Switzerland for his personal discovery.

Thus David, who is within his job position strong in his abilities and experienced in cross-examining people who are being judged, is himself facing the situation when he is being examined. He does not trust psychologists, particularly women, in this position. Trying to find out the answer to his great question, he confronts both.

I was losing grand. This was humiliating. I am a fine cross-examiner and yet here I was, caught off balance time and again by this woman doctor. Well, the remedy lay in my own hands. (Davies 1977:17)

As Freud's goal is the body from which the psychological aspects reveal themselves, Jung's aim is revealing through archetypes. David comes across the anima and mother archetypes.

7.3.4 Mukherjee: Hindu Basis

Mukherjee's Jasmine fights with her Hindu fate from the very first paragraph of the novel. Situations such as a family member not rejoicing over saving Jasmine's life with a hurt dog threat, is expressed with a comment on it:

All this means is that God doesn't think you're ready for salvation. Individual effort counts for nothing. (Mukerjee 1989: 57)

Thus individuality finds no place in the Hindu world. This can be strongly seen with Jasmine's grandmother effort to provide this wretch dowryless girl a bridegroom. Jasmine's childhood carries the stigma of being relentlessly pitiful with the constant mother's assurance of God being the cruel one.

What is more, while still in India, Jasmine and her family face the religious conflicts between Hindus and Muslims taking place in India in a relentless fashion. (cf. Leard 1997: 116)

On the one hand Hindu belief brings Jasmine the firm barriers and limits while being in the East. On the other hand Jasmine does not cut herself totally from the Hindu ways when arriving to the American continent. She shares her belief with a child she cares for through stories about gods, demons and mortals. Later, Jasmine's lowan would-be husband finds a relief from his western set of minds after being acquainted with the eastern approach of life and their gods Brahma, Vishnu and Shiva.

Nevertheless, Jasmine's ongoing transformation of names, which started in India with her first husband who changed her from Jyoti to Jasmine as a symbol of new vision for her and the succeeding American names that she adopts as her life develops, reflects the Hindu substantial part of their belief that is the ongoing re-birth.

8 Identity

The course of orphans lives progresses in their greater or lesser ability to maintain their personal identity. Identity comes in many forms such as family, religion and even nationality, all of which play some role on personality development.

8.1 *Roses for Mama*

Angela's identity was being built by her mother. Before passing away, her mother focused on her daughter's attention on the specialty of her personality and preciousness of her inner perception of self.

Angela, never let your task become a drudge. You are special. You are unique. No matter what your duty, no matter how distasteful you might find it, inside you can be whatever you decide to be. Outside, your hands might be soiled with daily toil – inside, your soul and spirit can be refined and elegant. (Oke1991: 53)

Still during Angela's duty of bringing up her siblings the matter's process of her personal growth naturally culminates.

The younger siblings were formed in the reflection of Angela's personal experience and the training of her mother. The children were introduced to the necessity of not pretending how noble and precious they are but the issue of forming their mind in belief that they really are.

Thomas shows evidence of the greatest mental stability among all the siblings. Certainly his raising process was almost finished before losing his parents. Nevertheless, both Angela's and Thomas' sudden

change of positions, from a teenage girl and boy into the role of a mother and a father, immensely influences their maturity.

The greater inner shift Oke depicts in Derek. Thus his gradual development from a totally blocked reclusive boy into a youngster heading his adolescent years is depicted, from a quiet obeying lad to a young man of self-esteem and vision.

8.2 *Heart of the Wilderness*

Since the very beginning Kendra shows great deal of social qualities and personal endurance. Thus, the “brave little waif” (Oke 1993: 27) develops to an old Indian woman student of nature, later a solicitor trapper and finally an independent university student. The novel culminates at the point when Kendra turns to a loved and honoured fiancée thus giving the total farewell to her teenage years and to the bond between herself and her childhood protector, her grandfather.

The three crucial areas:

Nevertheless, there can be spot three crucial areas which influence this orphan’s entire personality. First of all it is fascinating how early Kendra enters her mental maturity after her time of regressive mental development (see chapter 6.1.2.2 Role of Friends, Heart of the Wilderness). Nevertheless it includes her wild-nature maturity that fully applies in the wilderness. This starts to develop subconsciously. The evident proof of Kendra’s mental development appears in her wish to keep her very own trap line. It shows as a shocking kind of wish when

some time ago Kendra accused her beloved grandfather of being cruel just because trapping. This shift indicates the remarkable transformation in Kendra's genuine understanding of the law of the nature and life in general. Whereas the wish becomes clear and sudden, the way to Kendra's solicitor trapper activity takes place gradually according to her physical maturity.

Moreover, Kendra's first presence at the trapping event alongside her experienced grandfather can be equated to an initiation ritual or a rite of passage. This is how Kendra leaves her infant period and enters into the era of her maturity process. This event happens when she is still quite young in comparison to the "civilized" world. The timing reflects the age when children of different "simple" tribes undergo such a process and rituals.

Secondly, Kendra's great challenge is civilization. She undergoes her personal struggle with it during her school times. Nonetheless, it is her clothes, especially her shoes that stand as a symbol of adjustment to civilization. During her first school the change from her sensible footwear, her Indian moccasins into urban style shoes proves unmanageable. Her new shoes as well her appearance in the civilized world turn out to be a great nuisance and evidently must be thrown away.

During her university studies, Kendra proves to be better prepared to face the civilized world. Even though it is again not easy, it obviously can be managed with a gradual adjustment. Kendra shows herself persistent to her goal to wear her city kind of shoes as well as to endure her school year despite some discomfort she may feel. Thus it is her free will and own determination that make her stay.

In the last area Kendra must struggle with, Oke challenges not only her young readers with the possibility of defiance of the crowd mind set. Kendra as a common university student must examine herself

as well as her life goals as she comes across the party life and ease of minds. These situations are those pivotal points for her as for any other student: to join the crowd with its significant way of life or to embrace her uniqueness. Kendra undergoes her mental struggle between adopting the patterned and programmed life (cf. Oke 1993: 165). The process turns to be a real inner hidden fight: “I don’t need to fit. I really don’t. If I’m not comfortable with the ‘in crowd,’ I don’t need to fit. Why was I trying to fit with them anyway? [...] (ibid 173). Still Kendra makes a further step as she not only rejects accepting the “crowdiness” but also setting her mind free of judging others.

Going through these personal crises means to set the essence of Kendra’s personality free and works for what she decides to set an imperative to implement it in her life in comparison to what is worthless. In this way, together with Kendra finding the answer to her big questions of faith, she proves herself a very persistent person and consequently she thrives as a steady and peaceful young lady.

8.3 *Anne of Green Gables*

Since Anne’s birth she has struggled with her appearance. As Anne remembers:

Mrs Thomas said I was the homeliest baby she ever saw, I was so scrawny and tiny and nothing but eyes [...].
(Montgomery 1987: 39)

However, she leans on the sentiment that her mother liked her. This remains the strongest heritage for Anne.

Except for her deceased mother, Anne initially becomes elsewhere unwanted. It emerges that she is only tolerated as a babysitter and maiden to ease the duties of others even though she is only a child by herself. Hence Anne flees into her daydreams and forms her new identity. The dissatisfaction with her situation and appearance prompt her to draw a new name and look in her own imaginings.

At the age of eleven, Anne becomes fully accepted as Marilla and Matthew embrace her into their lives and hearts. Marilla even stops her from the false identity and hastens her back into reality.

One must admit that Anne's uttermost attribute is loquacity. Nevertheless "there's nothing rude or slangy in what she does say. She's ladylike. It's like her people were nice folks" (Montgomery 1987: 41). Further we can sense the little girl's great perceptiveness that grows with her and gets certain cultivation. In this way the ladylikeness raises in its full amount and the scope of her loquacity falls to a reasonable amount as it is transformed to a deeper contemplation. Anne comments:

It's nicer to think dear, pretty thoughts and keep them in one's heart, like treasures. I do not like to have them laughed at or wondered over. And somehow I don't want to use big words any more [...]. (Montgomery 1987: 254-5)

Notwithstanding the process of cultivation, her positive wildness and boisterous feature remain as a part of Anne's character. Those bring life, light and cheer that are contagious for some as it mainly opens the healthy point of view on everyday situations.

The orphan's character is being tested and developed in many situations that bring humiliation. Those come from her peers as well as from adults. Not immediately but in a course of time Anne develops her

thinking and brings it on a positive track that leads her to peace with those people and with herself.

Three peaks of Anne's maturity:

First, by reaching the same standard of education of her passed away parents, Anne forever puts aside the orphan child stigma and becomes independent, especially financially and emotionally. This is some accomplishment given their absence and her environment.

Second, Anne cultivates her own ambitions. At the beginning she appears wild, irascible and full of rivalry. The novel culminates with Anne's sober view on reality and ability to adjust her career plan and ambitions for the sake of her fellowman. She makes it clear with her proclamation: "I'm just as ambitious as ever. Only, I've changed the object of my ambitions" (Montgomery 1987: 301). Anne takes her turn and is able to realize that it is no more her needs but Marilla's need of keeping her home, health provision and stable loving company places imperative. Anne does not look down on her new situation but "[s]he had looked her duty courageously in the face and found it a friend – as duty ever is when we meet it frankly" (Montgomery 1987: 301). Furthermore, Anne has earlier identified herself with the rural style of life which she consciously opts for in comparison to the city one that she as the opportunity to experience, too. Hence staying in the village comes natural to her.

Anne not only takes care of Marilla but also plans and organizes the provision for Marilla's feelings and security as well as arranges a neighbour to rent the redundant field. What is more she re-organizes her study plan and applies for work. Thus Anne matures into an independent teacher, businesswoman and a loving care-taker in one person and time.

Third, Anne proves the ability to learn in the area of personal attitudes from other people's mistakes. In order to take down the thick wall of rivalry and ignorance she has been building, she changes her point of view and sees another Gilbert tender-hearted attempt seriously with a thank you. In this way Anne is finally able to come out of her shell.

Overall the combination of all three changes in Anne's development reflects her evolved value system that drives her life at the age of sixteen and half. Her values lead her to keep her obstinate mule character for good – to save Marilla and at the same time Anne is able to releases her obstinate mule character - to win life-long favour with Gilbert. As a result we see the transfiguration of a skinny girl chattering creature into a beautiful, cheerful, sensitive and steady woman who identifies herself with Green Gables and puts her afford into saving it.

8.4 *The Deptford Trilogy*

Magnus

Paul Dempster who developed into Magnus Eisengrim, represents the hero who has changed his name the most. As his life advances he transfers himself from Paul Dempster into Nobody, then Cass Fletcher, Jules de Grand, Mungo Fetch and finally Magnus Eisengrim. This transformation reflects the state of his mind, his sense of belonging and perhaps his career as a magician and entertainer.

However, Magnus is the man with indigent past yet eminent future. This unaccepted village weakling surprises the world as its famous conjurer. As The Deptford Trilogy is interlaced with Jungian psychology, one may observe it with Magnus. Generally, Jung states that

they exist as priorities of all human activities and are innate in the ways of pre-conscious and unconscious structure of the psyche. It is an individually determined assumption which is notable at the first manifestation of life. (cf. Jung 1997: 178) In this case the most significant sign of Jungianism is in Magnus' life as a whole, from how he was born to what he became in his old age, is a famous magician with actor's abilities. The clarity of one's character is exactly what the narrator could observe in the very first weeks and months of Magnus' life:

He was one of those people who seem fated to be hurt and thrown aside of life, but doubtless as he knelt by Mary's bed he thought himself as important an actor in the drama as any of the others. (Davies 2001: 13)

This little baby in the way of Jungian perception demonstrates his great abilities and future in spite of being rejected and neglected by his nearest ones. Paul was determined to live and be great on the stage.

Thus, Magnus' miserable childhood ends up delivering him to the magnificent adult age as , during Paul's kidnap, the Fat Woman foretold him:

You got an easy fortune to tell, boy. You'll go far. How do I know? Because life is goosing you so hard you'll never stop climbing. You'll rise very high and you'll make people treat you like a king. (Davies 1976: 128)

This "fortune telling" is in fact a simple future deduction of the impact of Magnus' history and present situation.

[...] How do I know? Because you're dirty right now, and it grinds your gizzard to be dirty. What makes me think you've got the stuff to make the world admire you? Because you couldn't have survived the life you're leading I you hadn't got lots of sand. You don't eat right and you got

filthy hair and I'll bet you've been lousy more than once. If it hasn't killed you, nothing will. (Davies 1976: 128-9)

Nevertheless, on his way to his eventual fame his whole life carries the signs of dependency. Right after his birth he can survive only thanks to the help of a neighbour. After his abduction he soon becomes dependent on his tormentor. Finally, at his ripe age the one who leads him to the world stage is ugly Liesl who in a way shares the fame with him.

After his abduction Paul shows another extremely great ability. Next to his capability to survive the reader senses the great desire for acceptance. Nevertheless, as a balance to the wretched start of life Magnus must become a great egoist as a self-protecting tool. This self-centredness allows him to, at first, become a revenge care-taker for the torturer, who becomes a mime and dependant after a stroke. Magnus does not lead him to death, as he is asked, but instead lets him suffer in this terrible condition. Finally, Magnus, already as the famous conjuror, commits a revenge murder of the man who caused his mother's loss of sanity, and he gets away with his crime, leaving behind no evidence of how the man died. Thus Magnus becomes a demon to those who used to be demonic to him.

In addition, his life develops into an extraordinary perfection. This started when he was to hide his young face while his young body was to complete the tenacious Sir John's old body in its abilities. It gives the essence of believe in perfection. What is imperfect is a thing to find, hide and work on in private. This perfectness reflects not only in Magnus's professional life but also in the committed murder which was his private affair.

David and Caroline Staunton

The children's' development falls under the influence of their father. Here it must be reminded that in the world of wealth, their father was one of the richest and politically most influential men of Canada. Nevertheless, he was totally incompetent and infertile regarding the thoughts of life.

In general comparison of the younger sister as a daddy's pampered child shows herself to be a quite contrary child. From her father's side she never lacked either his expression of admiration or monetary support. As a girl who was expected just to be beautiful she turns out to be a spoiled child with no self-control.

Not so with the older brother who was meant to get the "Rockefeller's" upbringing by following his father's wishes, that is to be hold short of income to face his abilities in spite of being surrounded with enormous wealth. Unfortunately, under the lead of his heartless father, who looks down on his own son as not being manly enough. What is more David gets harmed by him with an early extraction from the family fire. At this point Boyd Staunton totally misses the goal of his father's role. Fortunately, thanks to David's teachers, the boy's manhood can be finally affirmed.

Nonetheless as a middle-aged man David undergoes his greatest fight on discovering himself. In this way the Zürich Jungian psychotherapist Dr Johanna von Haller leads David strictly to his soul. Through his desire to discover the murderer of his father, he is led to go deeply into his own being. He is challenged to put off the image of a perfect, professional lawyer to reveal himself as a man with feelings and needs. In the middle of this search, in his dream he sees himself as a mythological creature he has never heard of – a manticore. This mythical entity and its objectification are described as a spiritual truth. The truth is that independent David finds himself under the control of

his mother and anima in one figure – Dr von Haller to whom he has been tied up with a nice gold chain. However, suddenly a self-confident attorney is gone and on the contrary a man emerges with underdeveloped feelings, which can be very dangerous and sharp (cf. Davies 1977: 163-164). He is man who is deeply depressed by his past, by his former experience. Jung writes that a human soul makes evidence of its life by reacting to all kinds of human experiences one has gone through (cf. Jung 1997: 166). That is why David turns into a man who needs leading. With the material the chain is made of, it can be deduced that the leading is provided in a very uncomfortable way. Definitely it is costly for David. Costly in both senses – in the matter of money he has to pay and the matter of causing him troubles as it brings a loss of his gained attitudes toward life. Nevertheless, it becomes precious as it turns into a treasure as it brings a new life attitude into his way of viewing the world and himself.

The whole process of liberation is highlighted within the last chapter of *The Mantacore* which is called “My Sorgenfrei Diary”. Sorgenfrei is a village in Switzerland. Davies created this village symbolically, with a great meaning in its place and name. It is situated high in the Alps so has a beautiful view. The high perch echoes in the idea of the eagle view representing the notion of being against narrow-mindedness. From that height one has great view into the depth of the landscape or symbolically into his own soul. It can be frightful and beautiful at the same time. In the German the name Sorgenfrei means “free of worries”. The Swiss village Sorgenfrei is the place where David throws away the stone which had been found in his father’s mouth after his death and which David carried all the time as a talisman and the great burden of his mind. Who killed his father? It is the same stone by which David’s father had caused Mary Dempster’s mental instability and eventual confinement after prematurely giving birth without Boyd Staunton ever expressing a hint of pity. Sorgenfrei is the place where

David frees himself from the past – the oppression of his father’s demands and rejection from being disinherited. It is the place where he cuts the ties to his childhood and becomes a man.

8.5 *Jasmine*

Jasmine and Du try to cut themselves off the land of their origin, the former from India, the latter from Vietnam. Entering a new land and trying to join a new nation brings with it the hope of conversion into a new self. On this way they both are doing well, notwithstanding the faux pas of people who want to make them feel welcome yet reminding them of the land of their origin so they achieve the complete opposite, even bring a humiliation and disappointment to the realisation of their dreams.

We murder who we were so we can rebirth ourselves in the images of dreams. (Mukherjee 1989: 29)

Thus Jasmine – a Hasnapur village girl (in the state Punjab, India) transformed into an independent young adult American. Nevertheless her life is full of comings and goings. Jane gives her self-characteristic the moment she is abandoned by the Vietnamese-American orphan she was caring for for almost four years. She sums up his achievements during his stay:

In the America Du knows, mothers are younger than sisters, mothers are illegal aliens, murderers, rape victims; in Du’s America, parents are unmarried, fathers are invalids, shot in the back on the eve of Christmas Eve. (Mukherjee 1989: 224)

Though the list occurs negative, she is the one who, while searching for a new life for herself, opens new ways for the teenage boy.

In the end both Jasmine (Jane) and Du escape from the four or five years of stable cohabitation with Bud, i.e. her would-be husband and his stepfather. However, each of them is heading for a different future. Du is quick in his decision of fleeing the household in order to join the remains of his previous family, whereas Jasmine (or Jane) is challenged to choose between her Indian habit of doing “right things” and the attitude of free country. Jasmine remains torn in pieces about what concerns her choice of the right partner as well as her attitude toward her hosting and home countries. She has turned into an adapted American but stays an uncomprehended heartfelt Indian:

He’s always uneasy with tales of Hasnapur, just like Mother Ripplemeyer. It’s though Hasnapur is an old husband or lover. Even memories are a sigh of disloyalty. (Mukherjee 1989: 231)

Finally she must concede to herself that the perfectly set Iowan arrangement does not fulfil her thus she decides to escape into an emotionally more striking old-new always-longing-for relationship. Nevertheless, running away maintains the matter of Jasmine’s main feature:

[...]I had a past that I was still fleeing. Perhaps still am. (Mukerjee 1989: 34)

9 Conclusion

The first step to liberate an orphaned child from his orphan stigma, as it is generally understood, means to integrate him into a satisfactory working family. Generally, when the family life attitude of the novels under study is compared in due of time, the novels reflect the family approach in two main epochs. Montgomery's and Oke's characters set in the 19th century are bound to regular family life though not a strictly patriarchal one. Quite the opposites are Davies' and Mukherjee's 20th century characters who, because of their ill-working families, are compelled to seek their own individuality rather than keeping to family regularity and its wholeness. What is more, Mukherjee's main protagonist represents a pure early-modern feminist. While Oke's Angela devotes herself fully to her orphan siblings so that she maintains family unity, in contrast, Jasmine escapes any hints of traditional family life.

Jasmine has broken away from the shackles of caste, gender and family. She has learnt to live not for her husband or for her children but herself. (Babu, Kumar 2013: 41)

What concerns integrating a child into a family, since the very first immigration era of the Europeans to the North America continent until about the end of WWII, it was possible for a child to stay unanchored under the care of an adult. This is observed especially in the lives of the Peterson siblings and Magnus Eisengrim. The five Peterson children stay together even though none of them had come of age at the time of their parents passing away. Anne was also for a time uprooted, had been flinging among her relatives as well as strangers. She even seems to be an easily shifted article who was meant to be a babysitter or a helper with the farm or servant for home chores. Similarly Magnus was shifted by a stranger and snatched away from his own parents. Thus, the earlier

days of orphaned lives became a matter of total fortune or misfortune for the children according to whom they came in contact to.

From all the mentioned novel protagonists, Anne Shirley finally ended up in the cosiest setting. This was provided for her parentless childhood as she becomes the only dweller of a cosy east attic chamber. Sure this was gained after a time of discomfort and loss of privacy in an asylum. Similarly, the novelist Janette Oke was as kind as possible to her characters. The Peterson's children are the only orphans with no home change among the orphans in the novels under study. They stayed in their parents' house. Even Kendra did not have to change her surrounding completely as her mother served as her father's reflection and as a wilderness lover, she set her family life in the wilderness just as her father, Kendra's grandfather, did. On the contrary, Davies' Magnus and Mukherjee's Jasmine experienced utter homelessness on their way to a different life. Yet the ones who did not have to struggle for their home are David Staunton and his sister Caroline who did not experience of any kind of needs that concern physical provision of life.

With regard to the orphans' literacy and personal improvement, both of Oke's novels emphasise the value of education in general. They do not only introduce education as a mere compulsory entity in human life, they also propound it as a form of pleasure and merriment. Both plots carry the message of learning for mere joy of the process itself as a core approach in human life.

More specifically, *Roses for Mama* works mainly with the official ways of education. Yet self-education happens at the place where there can be no other alternative. In contrast, in *Heart of the Wilderness* self-education appears to be the core of the heroine's training while the educational facilities stand on the edge.

Similarly to Kendra, Magnus Eisengrim depends on his out-of-school education. In contrast to Kendra, it is always provided by other

people. The two characters openly criticize the official ways of gaining knowledge. The only exclusively negative attitude towards official education within all novels appears with Magnus. Even though Kendra is disappointed with the curriculum as it does not help her to calm her stirred soul, when she eventually changes her expectations she must admit that she likes studying.

Jasmine and Magnus have a minimum of school influence and must carry on with their lives without formal education. Compared to them David Staunton can afford the first-class private schooling and climb the highest of the social scale. Nevertheless, even without any proper education, Magnus reaches the similar heights on the prestige ladder. In contrast to both of them, Anne Shirley, thanks to her guardians, undertakes a reasonable level of education that goes even further than was initially intended for a girl. Nevertheless, this happens thanks to her wit and imagination. Thus, it becomes obvious that Montgomery “uses her fiction to show that the intellect is often driven by the emotions” (Rubio 1999: 90).

The influence of religion on education is pertinent since Anne’s success reflects Protestant work ethic. The Presbyterian belief is close to the author’s view of the possibility of human improvement (cf. Rubio 1999:90). What is more, in *Anne of Green Gables* Montgomery reflects her vigorous attitude of standing „against cant, hypocrisy and authoritarianism“ (Rubio 1999:90). A similar refusal of hypocrisy is recorded in *Roses for Mama* where Oke openly imposes her personal Christian faith into her novels. Moreover it can be detected that religious belief and personal involvement is one of the aims of Oks’s writing. On the contrary and even provocatively, Davies’ approaches to faith express a huge contrast of belief within his trilogy: the miracles and saints on one hand and total failure in personal belief on the other. Both developments can be detected: from faith to disbelief and vice versa. Similarly Mukherjee leads Jasmine, her protagonist, to escape the

formal Hindu practices and does not stop incline to the Hindu gods spiritually either.

To bring the analyses to the end, the orphans' identities may be compared as follows: while Angela, from Oke's *Roses for Mama* wears the core of her identity before being orphaned, Davies' Magnus must wait until his later adult age for his identity to get its final shape with the influence of the ugly Swiss woman Liesl. David shows reversed processes in finding himself if a comparison between Magnus and David is made. David goes from a gleaming place to estrangement while Magnus goes from estrangement to the gleaming place with regard to their personality as well as finding their identity. On the contrary, Montgomery's Anne Shirley develops smoothly, regardless of her teenage deviations, while Oke' Kendra experiences some backslides in her development. The most endangered orphan children are Magnus and Jasmine. Magnus had been endangered by his own folks even before he got into the hands of his oppressive kidnapper. Even though Jasmine is not endangered by her family, at least anything coming out of their Hindu tradition, they, as family, had to move from their original home because of the riots in their former district. What is more, Jasmine, similarly to Magnus, experienced the cruelty of sexual abuse on their journey. Both of them had to somehow face dealing with killing.

The nineteenth century orphan protagonists, Angela, Kendra and Anne get mature more or less naturally in the obvious timing, except for Angela who is forced to carry premature responsibilities. On the other hand the twenty century orphans go through deeper crises and their identity formation continues into their late adulthood.

Further, if we come into account of the Heidegger's philosophy of "Being" and its "Care" that is the anxiety for its existence, it can be detected in Magnus and Anne who must determinedly pursue their right for dignity. This happens with Anne imploring to stay in Green Gables

and Magnus with gradual setting his own conjuring magic show business. As Heidegger highlights, this “care for one’s existence” is challenged with “the nothing”. The means to fight it with, according to the philosopher, is art, which comes mostly into expression with Magnus and his conjuring as well as Anne and her recitation; both use their vast imagination during their artist productions. In this way they reach the “unity of their being”. Similarly Kendra finds Christ, which is the meaning to her being, in a poem that challenges her soul. In a way they all embrace their “thrownness” to this world and form their authentic lives, make the most of what they were thrown into. In contrast to Heidegger’s anticipation, Magnus, as the only one, does not acquire generosity through his new authenticity but his life experiences direct him to be perfectly selfish compared to the other protagonists.

Definitely it is death that becomes a motivation and that, according to Heidegger establishes anxiety and sets limits to our being. The orphans have encountered death in a very personal way at an early stage of their lives by losing their nearest ones. Their early lives are not only full of fight for mere existence but also the effort to live their lives in their fullness in order to experience the lightness and happiness of life.

Compared to the older English literature, it is obvious that Canadian orphans copy neither *Oliver Twist* nor *Jane Eyre* in their pathos and sentiment. One exception is the immigrant novel where Mukerjee does little to assuage the hardship of the Indian reality yet she unveils it to a great extent. It is inevitable for the 19th century Canadian orphans to go through hardship. “There is almost no evidence of poverty, for example, or of the dehumanizing effects of poverty” (Davey 1999: 170). Canadian novelists prefer either their optimism or modernist realism without any shade of melancholy or melodrama of sentimentality. What is more, if ever in asylum then orphans live in such institutions for a minimum scope of time as for example Anne Shirley

and Kendra Marty. What is more, the development of the asylum keepers' attitude can be noticed. From Montgomery's 19th century keepers whom can be just sensed as harsh ones to Oke's 20th century perceptive and sensitive matron who does her best for the child's comfort. Even though Montgomery sketches Anne's drudgery, she does not elaborate on it.

To go deeper into the English-Canadian connection, it is worth noticing that Davies' and Mukherjee's novels adequately weave into their respective plots the European literary world. Thus Mukherjee shows the common Indian knowledge especially of English literature that is the constant heritage of their colonial era that finished in 1947 yet carrying its influence till to the modern time of the independent India in what is known as postcolonialism. In this way, Jasmine can briskly compare her situation with that of Brontë's Jane Eyre. Finally she chooses not to follow the same destiny of sentimental and romantic love-suffering but rather to enter the enjoyment and ease of following her heart more than a duty of staying with a crippled man.

Oke and Montgomery's plots may be looked at as kinds of life stories focusing on the orphans' lot. Davies does likewise with the character of Magnus Eisengrim or Mukerjee with Du. In contrast, other Davies' orphans and Mukerjee's main protagonist Jasmine are not primarily focused as parentlessness but as immigrants, women, members of a certain social classes and people searching for an answer.

What concerns the literary style, Davies may be consider as the most dramatic author. Compare to his work, Oke does not let herself to be drawn into the drama of individual situation. Even though, much more physical action can be seen in the *Heart of the Wilderness* than in *Roses for Mama*. Generally, Oke's books are loaded with emotions. Even though the stories are quite straightforward, they are not so simple. They do not consist of plain descriptions of the situations; but

offer their emotional description into its depth and the author's knowledge of the human psychological responses in the specific situations. What concerns Montgomery; she brightens her narrative with many colourful descriptions of the beauty of the Prince Edward Island landscape and appropriate seasonal changes of nature. This makes feelings as if reading about a story of the most content child and not about an orphan struggling to win favour of the people who keep her. In contrast, Mukherjee's novel is not easy to follow. This happens due to the Indian and Hindu content that a Westerner is not used to and also to the novelistic style of skipping and mixing the plot chronologically. One must concede the Eastern perspective makes the novel challenging and also overwhelming Western readers with little ability to comprehend the world and life of the immigrants with the background that strongly differs from their own.

With the clearer plot development Oke and Montgomery can be suitable for younger, especially teenage, readership. In contrast, Davies and Mukherjee lay claim for more advanced novel readers with a greater range of common knowledge. Oke and Montgomery mostly design their plots around a single time and place, a village or a small town and its nearest surrounding. The Davies and Mukherjee plots on the other hand expand from the small town and village story into global scenes with characters from other parts of the world as well.

To conclude, the Canadian novels offer a great potential regarding the fate of orphans. They are not only the poor children who with luck get wealthy as in the novels of Dickens and Brontë (and other English novelist), but on the contrary those who never meet any wealthy person who would be willing to take time into his or her care. That means that the children must pursue their happiness at their own risk and for their own sake. They are usually offered help from common yet sincere folk. This depiction mirrors North American thinking, Canadian

as well as U. S. American, the thinking of European immigrant descendents: their longing for freedom and self-reliance. The same attitude is found with the Canadian orphans who are not the ones who inherit some premises to be provided but who work hard and develop their natural skills and talents to provide for themselves in their lives.

10 Resume

Diplomová práce se do hloubky zabývá zkoumáním situací sirotků, jak jsou vylíčení ve vybraných dílech současných kanadských spisovatelů. Konkrétně jsou rozebírány a porovnávány postavy osiřelých hrdinů: sourozenců Petersonových z románu *Roses for Mama* a postava Kendry Mary z románu *Heart of the Wilderness* od protestantské spisovatelky Janette Oke, dále proslule známá sirota Anne Shierly z románu *Anne of Green Gables*, který v češtině vyšel pod názvem *Anna ze Zeleného domu*, od Lucy M. Montgomery. Obě spisovatelky se ve svých dílech zaměřily na ženské publikum. Dále jsou v tomto textu analyzováni sirotci Paul Dempster alias Magnus Eisengrim a sourozenci David a Caroline Stauntonovi od Robertsona Daviese, které spisovatel včlenil do své trilogie *The Deptford Trilogy*. V neposlední řadě jsou tito původem kanadští sirotci srovnáni s Jasminou a Duem z románu *Jasmine* od Bharati Mukherjee, kanadské imigrantky. Sirotci spisovatelky Mukherjee kromě statusu *siretek* nesou, a to snad ještě ve významnější míře, status ilegálního přistěhovalce. Všichni vybraní spisovatelé jsou ve svém okruhu čtenářů v čele oblíbenosti a získali některá z významných literárních ocenění, jak je uvedeno v úvodu této práce.

Úvod představuje kanadskou literaturu obecně a následuje bližší seznámení s vybranými autory. Dále v úvodu následuje nastínění statusu sirotka a podrobnější seznámení s jednotlivými osiřelými hrdiny.

V jádru diplomové práce je osud sirotků srovnáván z pohledu, jakým způsobem k osiření došlo a jak se jednotliví hrdinové se svým novým statutem vyrovnali. Dále je podrobně analyzována jejich nová životní situace, a to nejdříve z pohledu rodin či lidí, do jejichž péče či blízkosti se tito sirotci dostali, stejně jako postoj k přátelství a jejich postavení v těchto nových vztazích. Jako další významný rozměr života v nových podmínkách je analyzováno prostředí, tj. způsob bydlení a věci, které vlastní. V souvislosti s tímto materiálním zabezpečením je dále

podrobněji nahlíženo na jejich přesun v rámci vesnic, měst, či dokonce zemí a kontinentů.

Po těchto statických zkoumáních následuje rozbor, který se zaměřuje na posun v životě sirotků a to, jak status sirotka tento osobnostní vývoj ovlivňuje. Konkrétně je analyzována jejich sociální stabilita, možnost vzdělání a následné pracovní uplatnění. Také přístup k víře a hodnotám, se kterými se tito sirotci setkali, a jaký k nim zaujímají postoj.

Vrcholem zkoumání jednotlivostí v životech sirotků je analýza jejich identity, která se utvářela právě pod vlivem těchto jednotlivostí v různých životních situacích včetně příležitostí, které románoví hrdinové buďto uchopili, či neuchopili, byly-li jim vůbec nějaké nabídnuty. Na závěr jsou shrnuty a porovnány výstupy týkající se identity sirotků z vybraných románových děl.

Celá analýza je zakončena porovnáním literárních stylů jednotlivých spisovatelů a letným srovnáním kanadských sirotků s jejich protějšky v klasické anglické literatuře. Zde analýza krátce porovnává celkovou atmosféru anglických a kanadských novel.

Vedlejším cílem této diplomové práce bylo přiblížení a vyzdvižení anglicky psané kanadské literatury jako takové. Pro dosažení tohoto cíle je v úvodu práce uveden seznam dalších děl kanadských autorů, kteří se zabývají osudem sirotků. Tento seznam může posloužit jako inspirace pro další literární rozbor.

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