FORMS OF INTERTEXT IN "ANNE OF GREEN GABLES" BY L.M. MONTGOMERY

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Summary

This paper analyzes different forms of intertext (biblical, artistic, and mythological) in L.M. Montgomery's bestselling novel *Anne of Green Gables* in order to determine the novel's intertextual connections with various phenomena of literature and art, and explore how the meanings of these intertextual elements are transformed in *Anne of Green Gables* as opposed to their original sources. While the plot of Anne Shirley's growing up unravels locally (in a small Canadian town named Avonlea), it is also part of a broader cultural context, which is represented largely by intertextual means (direct and indirect quotations, allusions to the works by R. Browning, H.C. Andersen, W. Shakespeare, L. Carroll, W. Scott et al.). In this way, the author emphasizes Anne's romantic worldview, her open-mindedness and vivid interest in literature, art and nature. By referencing the works of W. Shakespeare and S.T. Coleridge, L.M. Montgomery aims to further illustrate the motive of loneliness and abandonment as they are related to her heroine's story (having lost her parents and spent the majority of her life in an orphan asylum). Biblical intertext also plays an important role when it comes to the relationship between Anne Shirley and Matthew Cuthbert. Different forms of intertext (literary, biblical, mythological) fulfil important functions in the text, especially in terms of creating multi-faceted characters, the social and cultural atmosphere of L.M. Montgomery's era, and the various problems (social, moral, and artistic) discussed in her works.

Key words: Canadian literature, novel, intertextuality, image, motif, symbol, plot, myth.

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1. Introduction

The connections between L.M. Montgomery's *Anne of Green Gables* and other texts have captivated scholars for a long time, prompting investigations into the presence of these texts in Montgomery's first and most popular novel. These analyses include Rea Wilmshurst's detailed compilation of page-by-page quotations and allusions from all the Anne novels *(Wilmshurst, 1989)* and Yuko Matsumoto's Japanese translations of the series enriched with explanations of literary references (William Shakespeare, Robert Browning, Mrs. Hemans, John Whittier, Henry Longfellow and others) found in Montgomery's works. Elizabeth Epperly explored the influence of allusions to diverse literary works on the portrayal of romantic elements within Montgomery's books *(Epperly, 2014)*, and Emily Woster's recent remarkable study meticulously catalogued all aspects related to the manuscript of *Green Gables*, including references to different literary works *(Woster, 2022).*

Given the prior scholarly investigations in this study area, my goal with this paper is not to present an exhaustive list of quotations found in *Anne of Green Gables*. Instead, I aim to examine the broader range of intertextual elements in the novel (including quotations, allusions,

symbols, similes, archetypes) and the various categories into which these elements can be classified, such as biblical, mythological and literary references. Furthermore, the study seeks to explore how these quotations impact the narrative on both macro and micro levels, encompassing aspects of narrative construction, plot development, imagery, motifs, and symbols. Adopting the theoretical framework of intertextuality, the paper views the text as a dynamic entity that emphasizes relational processes and practices within the text, as opposed to static structures and finished products.

The central focus of this investigation, thus, lies precisely in the interconnectedness of different texts employed by Montgomery in her work, rather than on individual quotations alone. It should be clarified here that intertextuality is always broader than a singular quotation, allusion, or idea. The very term "intertextuality", which is derived from the Latin *intertexto* ("to intermingle while weaving"), was originally coined by the French semiotician and philosopher Julia Kristeva in the late 1960s. In her essays such as "Word, Dialogue, and Novel," J. Kristeva suggested reconsidering the generally accepted notions of the author's "influences" and the text's "sources" by putting forward the idea that all signifying systems, from table settings to poems, are constituted by the manner in which they transform earlier signifying systems. A literary work, then, is not simply the product of a single author, but of its relationship to other texts and to the structures of language itself. "Any text," she argues, "is constructed of a mosaic of quotations; any text is the absorption and transformation of another" *(Kristeva, 1980: 37).*

For the purposes of this paper, I am going to utilize the term "intertextuality" to denote the dynamic connections between Montgomery's work and other phenomena of literature, culture, art and history, and explore the influence of these connections on the poetics of the text (its imagery, motifs and tropes).

Based on the origins of textual material referenced in *Anne of Green Gables*, I have identified three main categories of intertextual references in the novel: the biblical, the mythological, and the literary.

2. The Biblical Intertext

The biblical material used by Montgomery in the novel may be tagged under keywords such as angels (the image of the angel and its interpretations), Christmas (the birth story of Jesus Christ), blessings (Christ's sermons and teachings), sin (related to the notion of "sin" and its types), martyrdom (Christ's suffering, sacrifice and death), spiritual resurrection (Christ's resurrection) etc.

Right from the onset, as Anne arrives at Green Gables, her image is accompanied by the allusion to the biblical image of a lamb, which symbolizes purity, innocence, and kindness in Christianity (in the Bible, "Lamb of God" (or Agnus Dei) is a symbol of Christ himself and his sacrifice). This allusion serves to emphasize Anne's innocence and the purity of her intentions, while also underlining that she is not fully in control of the circumstances that brought her to Green Gables. In the first chapters of the novel, Anne is depicted as a victim of circumstances that have led her to a place where she was not initially intended to be: due to an error at the orphanage, she was mistakenly sent to Green Gables instead of a boy. Subsequently, she finds herself at the mercy of Matthew and Marilla, and upon discovering that she is not welcomed there, she succumbs to despair and anxiously awaits Marilla's verdict on her future. Matthew experiences a sense of guilt for potentially disappointing and hurting this innocent child–and so in his perception, the figure of Anne becomes similar to "a lamb or calf or any other innocent little creature" *(Montgomery, 2008: 31).*

Later in the novel, the motif of victimhood is weakened and backgrounded. A new biblical component comes to the forefront in Anne's image–an angel who is Lord's messenger on earth, a heavenly creature bringing gospel (or good news) to people. Having changed Matthew and Marilla's lives for the better, Anne herself may be viewed as a bringer of good news. This angelic archetype in the heroine's image is supported by multiple similes, which are both implicit (similarly to an angel flying on its wings, Anne imagines herself as "the wind that is blowing up there in those tree tops" *(Montgomery, 2008: 105)*) and explicit ("Five minutes ago I was so miserable I was wishing I'd never been born and now I wouldn't change places with an angel!" *(Montgomery, 2008: 143)*).

Overall, there are two planes within the structure of Anne's image–the real and the philosophical one, which deepen this image, making it multifaceted and flexible. These two planes often interact and complement each other. For instance, the biblical archetype of the angel in Anne's image is complemented by details of her clothing. As Marilla makes three dresses for her, Anne is not satisfied; she keeps dreaming about a dress "of snow-white muslin with lovely lace frills and three-puffed sleeves" *(Montgomery, 2008: 109)* that would look like wings. To this end, the colour of the dress may also be interpreted as symbolizing purity, innocence, lightness, and serenity.

Female role models who play an important role in Anne's maturation and formation of identity are also portrayed as angelic, or angel-adjacent, figures. For instance, when describing Mrs. Allan, the new minister's wife who has a dress with puffed sleeves, Anne says "she looked just like a seraph" *(Montgomery, 2008: 250)*–the highest rank of celestial or heavenly beings, six-winged and closest to God: "In the year that King Uzziah died, I saw also the Lord sitting upon a throne, high and lifted up, and his train filled the temple. Above it stood the seraphims: each one had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly" *(Isaiah 6: 1–2)*. She even mentions she wants to be a minister's wife when she grows up *(Montgomery, 2008: 250)* in order to get closer to the much-admired Mrs. Allan. In a similar fashion, the young teacher Miss Stacy is also described as having sleeve puffs "bigger than anybody else's in Avonlea" *(Montgomery, 2008: 261)*. The image of puffed sleeves evokes an association with an angel's wings, symbolizing Miss Stacy's pure and uplifting presence.

It takes a long time before Anne's dream of her own puffed-sleeve dress comes true and is only realized when the people around her begin to change under her influence. Because Anne exerts such a powerful formative influence upon the people in her life, she receives a dress with puffed sleeves for Christmas from Matthew, precisely because he has changed so much under Anne's influence.

For Anne, her greatest wish comes true on Christmas day: she receives a brown silk dress with puffed sleeves, made for her by Mrs. Lynde. The brown colour of her dress establishes a connection to the earthly realm in which Anne lives and acts as a human girl. Conversely, the sleeve puffs, reminiscent of angelic imagery, associate her with the divine. This intersection of the tangible and the philosophical aspects within Anne's visual representation creates a compelling image that unifies the ethereal and the mundane, bridging the gap between the divine world and the realities of everyday life.

As the heroine grows up, her personality changes. She looks at her reflection in the "gilt-framed mirror with chubby pink Cupids and purple grapes painted over its arched top" *(Montgomery, 2008: 368)*. In this way, the image of Anne herself and the descriptions of her surroundings are enriched with biblical connotations. By creating space for literature and culture in Anne's world, Montgomery opens avenues for different interpretations of Anne as a character, her worldview and her actions. The grapevine is a reference to Jesus Christ, as described

in the Book of John: "I am the vine; you are the branches. If you remain in me and I in you, you will bear much fruit; apart from me you can do nothing" *(Bible, John 15: 5)*. As Anne is getting ready to recite at the concert, Diana tells her Mrs. Allan has said Anne looks "like a Madonna" *(Montgomery, 2008: 370)* with her parted hair. Thus, the biblical components that convey the image of Anne are dynamic, changing over time from lamb to angel, and then to Virgin Mary, Madonna, Mother of God. These evolving biblical references within the narrative reflect Anne's maturation process, while simultaneously signifying that the heroine has preserved her pure and untainted perspective on life.

The presence of "other" texts becomes evident in Montgomery's novel due to the incorporation of pre-existing symbols, such as the grapevine and its association with the Lord, which were not originally created by the author herself. This intertextual inclusion underscores the interconnectedness of literary works and highlights Montgomery's engagement with external sources to enrich the narrative and deepen its thematic resonance. By integrating these "other" texts, Montgomery expands the literary landscape of her novel, facilitating a broader dialogue between her work and the wider literary canon.

The biblical concept "God is love" *(Bible, 1 John 4: 7–21)* is also dominant in the image of Anne. Parallel to the main storyline about a girl going to live at somebody's house, there is a whole cluster of storylines forming about her discovering God, loving the people around her, uniting these people through love, and helping them get to know God and his love better. "And so we know and rely on the love God has for us. God is love. Whoever lives in love lives in God, and God in them" *(Bible, 1 John 4: 16)*. Anne talks about love and loving everything around her, e.g. "Don't you feel as if you just loved the world on a morning like this? And I can hear the brook laughing all the way up here" *(Montgomery, 2008: 44)*. Love is a state of her soul: she lives in it, she craves it, she gives it to others and adopts it as a filter through which she perceives reality.

In *Anne of Green Gables*, two biblical concepts are combined: "God is Love" and "God is Joy." There are many lines in the Bible about life in God as joy (See, for example 1 Chronicles 16: 26–27: "For all the gods of the people are idols: But the Lord made the heavens. Glory and honour are in his presence; Strength and gladness are in his place"). Because Anne, too, perceives life through the lens of joy, all of nature seems to be smiling to her. Anne finds joy even in the joyless chromo "Christ Blessing Little Children" when she identifies with one of the girls:

"She was afraid He mightn't notice her. But it's likely He did, don't you think? I've been trying to imagine it all out–her edging a little nearer all the time until she was quite close to Him; and then He would look at her and put His hand on her hair and oh, such a thrill of joy as would run over her! But I wish the artist hadn't painted Him so sorrowful looking. All His pictures are like that, if you've noticed. But I don't believe He could really have looked so sad or the children would have been afraid of Him" *(Montgomery, 2008: 78)*.

Matthew and Marilla also embody the biblical concept of joy, albeit implicitly. A childless couple suddenly becoming parents is an allusion to the story of Joseph and Mary, who receive an unexpected gift from the Holy Spirit. At first, Matthew and Marilla do not understand that they have been blessed, but later they realize that Anne has brought great joy and love into their lives. In fact, Marilla "had learned to love this slim, gray-eyed girl with an affection all the deeper and stronger from its very undemonstrativeness. Her love made her afraid of being unduly indulgent, indeed. She had an uneasy feeling that it was rather sinful to set one's heart so intensely on any human creature as she had set hers on Anne" *(Montgomery, 2008: 331)*.

It is interesting how Marilla initially perceives ordinary human emotions like love and attachment, as well as the power of creative imagination, through a lens of sinfulness ("When the Lord puts us in certain circumstances He doesn't mean for us to imagine them away"

(Montgomery, 2008: 76)). This casts a negative connotation on what can arguably be identified as Anne's most remarkable and potent attribute. At times, the heroine earnestly believes her imagination to be a great sin, because Marilla had taught her so: "My besetting sin is imagining too much and forgetting my duties" *(Montgomery, 2008: 287)*. In Classical Hebrew and Ancient Greek, the word "sin" meant "departure from God." But Anne's imagination is a gift from God bringing her closer to him; therefore, as the heroine matures, she comes to the realization that her imagination is not a sin but rather a precious treasure within her soul. Ultimately, she sheds any sense of shame associated with her imaginative nature, embracing it as an integral part of her identity and reaffirming to her friends that being rich is not as important as being young, "happy as queens" *(Montgomery, 2008: 379)*, and having imaginations.

At the heart of Anne's image is the mythologem of the tree. In this mythologem, we can see the mythological, biblical and literary intertexts combining. In his Sermon on the Mount, Christ spoke about a good tree and a bad tree. "Likewise, every good tree bears good fruit, but a bad tree bears bad fruit. A good tree cannot bear bad fruit, and a bad tree cannot bear good fruit. Every tree that does not bear good fruit is cut down and thrown into the fire. Thus, by their fruit you will recognize them" *(Bible, Matthew 7: 17–20)*. It's a biblical allusion to human life, which should be meaningful and filled with good deeds–that is to say, it should "bear good fruit."

Anne loves trees and views herself as a tree in a lot of ways–a tree that grows and develops, but stays the same in its essence. It's a "good tree" that bears good fruit. The people in Anne's life are full of love thanks to her, and she helps those who are close to her–that is, she carries God's love with her in specific deeds. "I'm not a bit changed–not really. I'm only just pruned down and branched out. The real me–back here–is just the same. It won't make a bit of difference where I go or how much I change outwardly; at heart I shall always be your little Anne, who will love you and Matthew and dear Green Gables more and better every day of her life" *(Montgomery, 2008: 383)*.

3. The Literary Intertext

The literary sources referenced in the novel can be classified into four main groups: literary fairy-tales (Hans Christian Andersen, Lewis Carroll), as well as Renaissance (William Shakespeare), Sentimentalist (James Thomson), and Romantic (Samuel Taylor Coleridge, Alfred Tennyson, George Gordon Byron) literature. Furthermore, Montgomery often turns to legends that originated in folklore but were later transformed in literature. Some examples include the story of Cordelia (the youngest daughter of King Lear), Elaine's love for Lancelot etc. While many of these references are explicit and can thus be identified by the reader quite easily because they manifest themselves directly through complete or incomplete citations, direct references to people, events, literary works, and so on, others are implicit and may be more difficult to identify because they hint indirectly at different facts, circumstances, or literary works.

The image of a blossoming cherry-tree that Anne calls the Snow Queen (an explicit reference to H.C. Andersen's 1844 fairytale "The Snow Queen") appears in the very beginning of the novel. It embodies the heroine's rich creative imagination and her ability to change everything through the power of her creativity. In Andersen's fairy-tale, the Snow Queen is a symbol of absolute evil and cold (based on the Scandinavian myth about the Ice Maiden). But in Montgomery's novel, this image is turned upside down and comes to symbolize the beauty of nature, life, and imagination. For Anne, the cherry-tree she calls Snow Queen is alive. She does not just admire the tree's beauty, but also talks to it, trusting it with her most intimate thoughts and dreams: "Dear Snow Queen, good afternoon" *(Montgomery, 2008: 85)*.

Even as Anne grows older and more mature, the Snow Queen stays in her life and her imagination. The last carefree night in Anne's life is also related to this tree: "Outside the Snow Queen was mistily white in the moonshine; the frogs were singing in the marsh beyond Orchard Slope. Anne always remembered the silvery, peaceful beauty and fragrant calm of that night. It was the last night before sorrow touched her life; and no life is ever quite the same again when once that cold, sanctifying touch has been laid upon it" *(Montgomery, 2008: 405)*. Andersen's Snow Queen referenced in this passage is a symbol of cold and death because it was the next day that Matthew passes away as if the Snow Queen has kidnapped him into a land of eternal ice and frost.

Other fairy-tales by Andersen are also referenced in Montgomery's novel. The story of Anne as an ugly girl (described by Mrs. Rachel Lynde as "skinny and homely" *(Montgomery, 2008: 89)*) who surprised everybody in the end by turning into a beautiful and smart young lady, is reminiscent of the "Ugly Duckling" fairytale. And the heroine's first night in the Cuthbert household, when she does not feel cosy or comfortable, is reminiscent of "The Princess and the Pea." Anne also imagines herself to be someone living in a flower, which is a reference to "Thumbelina:" "Oh, look, here's a big bee just tumbled out of an apple blossom. Just think what a lovely place to live–in an apple blossom! Fancy going to sleep in it when the wind was rocking it. If I wasn't a human girl I think I'd like to be a bee and live among the flowers" *(Montgomery, 2008: 82–83)*.

Allusions to *Alice in Wonderland* by Lewis Carroll play an important role in the portrayal of Anne. The image of Anne who lives in two worlds at the same time (the real and the imaginary) is quite similar to the image of Alice. This similarity is supported by multiple details: the girl sees a rabbit hiding in the grass; she looks at her reflection in the glass doors of the bookcase (as if taking a glimpse through the Looking-Glass) *(Montgomery, 2008: 81)*; Marilla raises her like the Duchess from "Alice in Wonderland." This book is actually referenced in Montgomery's novel directly: "Marilla was as fond of morals as the Duchess in Wonderland, and was firmly convinced that one should be tacked on to every remark made to a child who was being brought up" *(Montgomery, 2008: 81)*.

Alice in Wonderland allusions will sometimes add a comic twist to images and situations in Montgomery's novel. For instance, the episode when Anne gave Diana currant wine instead of raspberry cordial, is reminiscent of the "Mad Tea-Party" chapter from Lewis Carroll's book. In this way, Montgomery brings Anne closer to earth and to real life, where no one is perfect and everyone can make mistakes.

The Shakespearean intertext enters the novel with the image of a rose: "I read in a book once that a rose by any other name would smell as sweet, but I've never been able to believe it" *(Montgomery, 2008: 54)*. This quotation is a reference to Juliet's monologue from *Romeo and Juliet*: "What's in a name? That which we call a rose / By any other name would smell as sweet" *(Shakespeare, 2000: 59)*. In Shakespeare's work, a rose is a symbol that has many meanings (beautiful nature, human passions etc). But in Montgomery's novel, this symbol acquires new meanings: beautiful nature, Jesus, Virgin Mary, Anne's creativity and life power. The heroine looks like a Madonna with a white rose in her hair. She makes a flower wreath out of "roses and buttercups" *(Montgomery, 2008: 115)* as opposed to artificial flowers on other girls' hats and flowers (the opposition between life and death). Gilbert picks up a rose that's fallen from Anne's hair (and that's an obvious symbol of love). And in the end of the novel, when Anne returns back home, the images of the Snow Queen and the rose appear together: "It's so good to see those pointed firs coming out against the pink sky–and that white orchard and the old Snow Queen. Isn't the breath of the mint delicious? And that tea rose–why, it's a song and a hope and a prayer all in one" *(Montgomery, 2008: 401)*. So poetry, life aspirations and spirituality blend together for Anne in the image of a rose.

However, there's also a literary opposition present in this fragment, stemming from Andersen's "Snow Queen" fairy-tale: life and God (rose) fighting evil and death (Snow Queen). The next day after Anne's arrival and her admiring the beauty of nature, Matthew passes away: "For the first time shy, quiet Matthew Cuthbert was a person of central importance; the white majesty of death had fallen on him and set him apart as one crowned" *(Montgomery, 2008: 407).* Still, just like in Andersen's "Snow Queen", life and God win over death in *Anne of Green Gables*. By Matthew's grave, Anne plants a little white Scotch rosebush his mother had brought out from Scotland long ago–and then, there is no more sadness in Anne's heart because there is no death according to Christian beliefs. "It made me feel glad that I could plant it by his grave–as if I were doing something that must please him in taking it there to be near him. I hope he has roses like them in heaven. Perhaps the souls of all those little white roses that he has loved so many summers were all there to meet him" *(Montgomery, 2008: 412).*

Anne's love for nature is accentuated through a reference to a Sentimentalist poem "The Seasons" by James Thomson. She says that she knows most of it by heart *(Montgomery, 2008: 57).* Her feelings, just like the lyrical hero's feelings in the poem, change according to the seasons. She listens to nature and notices every little detail about her surroundings.

The Romantic intertext in "Anne of Green Gables" has been studied, among others, by Elizabeth Rollins Epperly *(2014)*, Alicia Pollard *(2021)* and Brenton Dickieson *(2020).* Anne herself tends to use the word "romantic" in a more casual sense to denote her awe and admiration of the world around her, as well as the practice of endowing reality with new, exhilarating attributes (although it may be more precise to say that she frequently "romanticizes" prosaic events and circumstances).

However, the distinction between the terms "Romantic" (one that refers to Romanticism–an artistic and intellectual movement that originated in Europe towards the end of the 18th century), "romantic" (exciting and mysterious; or, relating to love or a close loving relationship), and "romanticized" (characterized by an idealized view of reality) is not always clear in Montgomery scholarship, and sometimes it appears as if the authors tend to use these terms interchangeably or as synonyms for one another. Julie Sellers, for example, mentions that "Anne Shirley is an avid reader who views the world through the lens of romantic literature," tying the notion of "romantic literature" mostly to the genre of domestic romance (which is not necessarily synonymous with the literature of Romanticism), however at the end of her paper she references André Narbonne who says that *Anne of Green Gables* "rejects Romanticism's exaggerated sentimentality" *(Sellers, 2019).* Elizabeth Epperly bases her analysis of romance in Montgomery's books off chivalric, heroic, Wordsworthian, and Victorian romance *(Epperly, 2014)*, while Brenton Dickieson adds that the definition of romance can be broadened to include poetry, classical myth, and the British fairy and folklore tradition *(Dickieson, 2020).* A Wikipedia article on "romance novel" will tell us that this genre may include "fantasy, gothic, contemporary, historical romance, paranormal fiction, and science fiction" as its subgenres. Anne herself tends to use the word "romantic" in a more casual sense, using it to denote thrilling objects or phenomena, or the practice of conjuring things in her imagination and integrating them into her perception of reality–like when she says "it is no use trying to be romantic in Avonlea" *(Montgomery, 2008: 315).*

For the purposes of this paper, I am using the term "Romantic" to characterize intertextual elements that are connected to Romanticism as a literary and cultural movement. Anne's creative imagination stems from her love for nature and everything unusual and wondrous, which is in line with the poetics of Romanticism. Some Romantic poets are directly referenced in Montgomery's novel, like Lord Alfred Tennyson and his *Lancelot and Elaine* (1859)

poem. Anne and her friends' attempt to dramatize this poem, which nearly ends in tragedy, puts the Romantic intertext within the real-life context.

Romantic intertext is also manifested quite vividly through characters' names. For example, Anne likes to use the name Geraldine; at one point, she even imagines it is her name. Geraldine is a character from the "Christabel" poem (1797–1800) by Samuel Taylor Coleridge. This name is associated with mystery, kidnapping, losing one's home and other adventures.

Anne also likes to imagine her name is Lady Cordelia Fitzgerald. The name Cordelia is an allusion to the King Lear legend which became the basis for William Shakespeare's tragedy *King Lear*. Cordelia was the name of his third daughter, who was abandoned by the king. But it was her who loved the king most fiercely and helped him when he was down. Cordelia's story is somewhat similar to Anne's, because both heroines used to be strangers in their own homes. But later, Matthew and Marilla realized the love Anne had inside her heart and how much they both needed this love.

Anne's use of fictional names to re-identify herself is indicative of her attempts to re-write her life. But in the end, she comes to terms with her identity and admits that an "unromantic" name like Anne Shirley suits her personality quite well.

4. The Mythological Intertext

Within the mythological material in *Anne of Green Gables*, we may identify references to characters from Ancient Greek (dryad, Narcissus, Danae) and European (fairies) myths. One of the recurring images is the image of Narcissus or daffodil–a flower which is associated with the mythological character of Greek hunter Narcissus. He is known for being extremely fond of his own beauty and admiring his own reflection in the water. Narcissus died as a result of being punished for his pride, and beautiful daffodil flowers grew on his grave. So this flower is a mythical image symbolizing beauty, specifically cold beauty (because Narcissus avoided love at all costs).

In Montgomery's novel, Anne too thinks about beauty. In the beginning of the novel, upon returning from the garden with a bouquet of white daffodils, she talks to Marilla about beauty and vanity:

"You shouldn't think so much about your looks, Anne. I'm afraid you are a very vain little girl".

"How can I be vain when I know I'm homely?" protested Anne. "I love pretty things; and I hate to look in the glass and see something that isn't pretty. It makes me feel so sorrowful–just as I feel when I look at any ugly thing. I pity it because it isn't beautiful".

"Handsome is as handsome does", quoted Marilla.

"I've had that said to me before, but I have my doubts about it", remarked skeptical Anne, sniffing at her narcissi. "Oh, aren't these flowers sweet!" *(Montgomery, 2008: 104).*

The mythological intertext (the myth of Narcissus) is layered over the literary intertext ("The Ugly Duckling" by H.C. Andersen), thereby amplifying the problem of beauty in the novel. Montgomery often utilizes the mirroring trope: Anne's reflection can be seen in the mirror, the water, the glass doors of the bookcase etc.

In the end of the novel, daffodils make another appearance. They emphasize the motive of cold and ruthless death. Again, the mythological intertext is combined with the literary ("The Snow Queen" by H.C. Andersen). The night before Matthew's death, Anne is enjoying the beauty of the night and the scent of Snow Queen's cherry-blossoms, but the following day

brings grief into her life: "Matthew–Matthew–what is the matter? Matthew, are you sick?" It was Marilla who spoke, alarm in every jerky word. Anne came through the hall, her hands full of white narcissus, – it was long before Anne could love the sight or odor of white narcissus again" *(Montgomery, 2008: 406).*

Many mythological elements in the novel are connected to nature. These elements accentuate Anne's love for nature, along with Romantic context accompanying her image. The name of her friend Diana is the name of a Greek goddess of flora. Furthermore, Anne and Diana have "agreed to call the spring down by the log bridge the Dryad's Bubble. Isn't that a perfectly elegant name? I read a story once about a spring called that. A dryad is sort of a grown-up fairy, I think" *(Montgomery, 2008: 121–122).* The pragmatic Diana denied the existence of dryads, while Anne insisted that they are real.

Why are dryads so important to Anne? In Ancient Greek mythology, dryads are tree nymphs, they like people who plant and take care of trees. This image also holds a lot of potential for transformation. This mythical quality is often described in Romantic literature. Anne herself, having a good imagination, strived to transform herself all the time, trying on different romantic and other types of masks: "Every night before I go to bed, I look out of my window and wonder if the dryad is really sitting here, combing her locks with the spring for a mirror. Sometimes I look for her footprints in the dew in the morning. Oh, Diana, don't give up your faith in the dryad!" *(Montgomery, 2008: 240)*.

During the concert held on Christmas Night, Anne takes part in "The Fairy Queen" dialogue. Jane Andrews is to be the queen and Anne is to be one of her maids of honour–a fairy in a wreath of white roses. Fairies in European myths (Celtic, Germanic, British) are mythical creatures who lead a camouflaged lifestyle but influence people's lives through their magic. Sung by Romantic and Victorian poets, they are characterized by their beauty and moral qualities. The Fairy Queen is a heroine in Irish and British folklore, a mystical being. This image can be found in literary works by William Shakespeare (*A Midsummer Night's Dream*), Edmund Spenser (*The Faerie Queene*) and others.

5. Conclusion

In conclusion, the analysis of intertextuality in *Anne of Green Gables* reveals significant structural relationships between various intertextual forms. These relationships can be categorized as dominant, exerting influence on the novel's narrative structure, and peripheral, contributing semantic connotations that enhance the richness and intricacy of dominant images and motifs. Moreover, the dynamics of intertextual forms in Montgomery's work should not be overlooked. Throughout the novel, intertexts undergo transformations, initially carrying one meaning but acquiring additional connotations as the plot unfolds and artistic imagery evolves. This process expands or narrows down previous meanings, infusing diverse shades and colours into the situations and characters depicted within the narrative. By exploring intertextuality in *Anne of Green Gables*, we gain a deeper understanding of the multifaceted nature of literary references and their impact on the overall meaning and artistic expression of the novel.

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