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## Happiness in Frances Hodgson Burnett's *The Secret Garden*

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## **Dedication**

I dedicate this humble work to my sweet and loving father DJAGHOUT Mustapha and mother CHIHEB Lamia whose affection, love, encouragement and prayers make me able to get such success and honor in life. A special thank you to my grandmother Houria for her unconditional love, kindness and prayers that paved the road to my success. A very warm thank you to my sisters and brothers Safa, Boutheina, Malek, Anis, Aymen. To my parents in law AOUAMRI Farid and AIT SAADI Linda, thank you for trusting and having faith in me.

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This modest work is dedicated to my lovely wife AOUAMRI Manel. Thank you for always being there for me. Your love, warmth and endless support are the reason I keep up on the righteous path in this life. You have been such an inspiration to me and I know you will be such a great model and example for our future children Insha'Allah.

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## Abstract

The major objective of this study is to focus on the theme of Happiness in Frances Hodgson Burnett's *The Secret Garden*. Therefore, the present work's goals are to shed light on the remarkable transformation of the main characters in every part of their journey and to prove the role of nature as a decisive element in this positive change. Also, a significant part is devoted to introduce the genius writer and the motive to write her masterpiece. Adequately, the thesis employs two main literary theories namely the Archetypal theory and Ecocriticism which are used to prove the process of happiness among the protagonists of the novel. By analyzing all this, the thesis comes to explore the theme of happiness as the major characters of *The Secret Garden* end up to be finally happy.

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## Introduction

Children's Literature is an amazing world surrounded by everything being fabulous to any child. This adorable literary genre keeps probably fascinating everyone who discovers its stories of magic, fairytales, different journeys and adventures...etc. Almost every reader, notably the child, is attracted and deeply connected to the protagonist of the story. Being a hero or a heroine, the protagonist is always considered as the model that every child wants to be. Impressively, children learn a lot of lessons and morals, then they acquire experience and wisdom in life.

Seemingly, children are not the only category to be impressed by Children's Literature. The framework of Children's Literature evokes the adults and draws their attention as well. Apparently, Children's Literature is believed to be a shelter or a refuge for the adults especially for inducing positive thinking and also for picturing sweet childhood memories. In fact, some adults forsake the adult's literature and seek for something missing and unfound between the lines of Children's Literature.

Children's Literature is actually the home of various delightful themes. The reader of such genre may remarkably meet with different subjects such as: happiness, joy, faith, healing, love, reunion, optimism, hope and happy ending. In spite of the world's diversity and separation, these themes in Children's Literature succeed to reunite the different directions. It is mainly obvious that the reader of this category searches for a substance which is made of pleasure, comfort and enthusiasm.

This idea is perfectly represented in Frances Hodgson Burnett's writings. Clearly, she is the most eminent writer who has highly contributed in the development of Children's Literature. In fact, her narratives always call for hope, enthusiasm and love of nature. The genius author accumulates her experience of life with the employment of the themes listed



above to write her masterpiece *The Secret Garden*. In this novel, one can simply unleash his/her emotions towards the love for nature and faith restoration in life.

*The Secret Garden* is a classic where its heroine tries desperately to disperse seeds of happiness in her uncle's mansion. Throughout the novel, the protagonist Mary Lennox and her sick cousin Collin Craven go through a long journey moving from isolation and despair towards tenderness and happiness. The one and only reason behind the metamorphosis of those characters is their healing through nature, where planting seeds of happiness in the so called "Secret Garden" is the best cure for their ailments.

The primary interest in this thesis is to focus on the theme of Happiness in *The Secret Garden* where the heroine of the novel brings changes and influences the whole entourage including herself. Her curiosity pushes her to unveil so many mysterious secrets starting from the hidden garden and its buried key, ending up by finding herself and retrieving the sense of life again. Burnett summed it up saying: "The secret garden was coming alive and the two children were coming alive with it" (*The Secret Garden* 304).

This research aims to examine the process of happiness throughout *The Secret Garden*. Thus, the present study's goals are twofold: first, to shed light on the remarkable metamorphosis of the characters in every part of their journey. Second, to prove the point of healing where magic lies in nature itself. In this vein, the present work attempts to answer the following questions: What was the reason underneath Mary's icy exterior and behavior? How do the protagonists metamorphose through the novel? What would happen if the key for the secret garden remain buried? The answers to these questions will be revealed in the present study.

The Archetypal theory (the Monomyth) is the appropriate research method to be employed since the central aim of this thesis is based on examining the theme of happiness throughout the story of *The Secret Garden*. Moreover, the thesis will use the

Ecocriticism theory in order to analyze how the characters planted seeds in the hidden garden and watched it come alive with clear reference to the importance of nature in relation to the healing process.

The thesis will be based on an analytical study. That is to say, we come to explore the theme of happiness in depth. The work is divided into three main chapters in addition to an introduction and a conclusion. While the first chapter is a theoretical chapter, the other two chapters are analytical ones. In chapter one, I will provide a theoretical description to the work with a highly focused review of literature. First, I will shed light on various concepts of children's literature like happiness, magic and anthropomorphism. Then, I will highlight two valuable theories which serve the domain of study: The Archetypal and Ecocriticism theories.

In the second chapter, a necessary step is taken to refer to the biography of the writer Frances Hodgson Burnett and the focus will be on the common biographical aspects that influence the story. Then, I will analyze the story of *The Secret Garden* and adjust a lens on the beginning of the journey of the two main characters (Mary and Colin) through the Monomyth theory. In other words, at this level, the focus will be on their negative attitudes and behaviors. Finally, the third chapter is an outcome of the previous chapters; it gives answers to the raised questions. In this chapter, I will focus on the healing power of nature and its effect on the characters.

A little portion of childhood mixed with the secret garden's uniqueness has clearly a great emphasis on the thesis. Most significantly, the moral lesson and great transformation from blind ignorance to optimistic and positive awareness embrace and literarily invade the readers' mind. All in all, the argument of this thesis is holistically based on proving the power of happiness at the beginning of the characters journey. Besides of re-interpreting the character's psyche and the positive transformation that contribute to their healing process. By

the end of the study, a clear reference to the power of happiness that cured the protagonist's wounds is demonstrated.

## **Chapter One: An Introduction to the World of Children's Literature**

*“Give us books,’ say the children; ‘give us wings. You who are powerful and strong, help us to escape into the faraway. Build us azure palaces in the midst of enchanted gardens. Show us fairies strolling about in the moonlight. We are willing to learn everything that we are taught at school, but, please, let us keep our dreams.”*  
(Hazard 4)

The chapter will investigate various concepts related to Children's Literature. This chapter is divided into two sections. Therefore, the first section will provide a theoretical description to the work with a highly focus on happiness, magic, fantasy, and anthropomorphism. Then, in the second section, light is shed on two valuable theories which serve the domain of the study: The Archetypal and Ecocriticism theories.

### **I.1. Major Trends and Tools in Children's Literature**

Children's literature is a very vast realm in which the child is the only king. Wherein he rules, there are plenty of loyal servants who furnish the kingdom with happiness, hope, magic, fairies, heroes and anthropomorphized animals. The term “Children's Literature” is not only a literary genre but rather a field of study which embraces so many genres including: myths, legends, folktales, picture books, fairytales, riddles, songs, lullabies, fables and proverbs.

Regardless to its powerfulness, Children's Literature does not require a specific definition. It is practiced by adults in order to attract children's attention and build up their characters to be more mature since they are a reflection of what they read. Furthermore, children's literature is a category of books that is merely produced for precisely a unique audience, that is to say, children. In his book: *Understanding Children's Literature*, Peter Hunt further affirms that, “The definition of ‘children's literature’ lies at the heart of its endeavor: it is a category of books the existence of which absolutely depends on supposed

relationships with a particular reading audience: children” (15). Nonetheless, it can be transmitted for adults too through generations.

Indeed, Children’s literature has its origins from the oral tradition where tales were told to children by their elders before they fell asleep. Within the same stream, Hunt points out that, “Children’s books have a long history around the world, and they have absorbed into themselves elements of folk and fairy tale, and the oral tradition” (5). Most of the time, those stories are retold by the adults in a form of exciting tales and moral adventures. Nevertheless, in the mid eighteenth century, those children’s stories turned to be drafted on papers and signed the emergence of the golden age for Children’s Literature in the nineteenth century. Hunt insists on the spread of children Literature at that time, “Children’s literature in its modern form is largely a nineteenth-century phenomenon. For example, at the end of the eighteenth century in the Netherlands there was a rapid growth in fiction for children” (6).

At the beginning, literary works oriented to children were set up in one single category including different age ranges. However, the increasing popularity of this genre led to divide the children’s books into many sub branches such as: picture books, children’s series, young adults, manga.... etc. These categories play a crucial role towards the developmental stages of the child’s life. In parallel, they promote culture, raise pleasure, trigger children’s imagination and push them to appreciate their environment. In his work entitled: *Environmental Writing for Children: A Selected Reconnaissance of Heritages, Emphases, Horizons*, Lawrence Buell confirms that, “Stories for children about encounters with the physical environment surely long predate the invention of childhood itself as a distinct life-stage” (1).

Adequately, childhood is the most precarious period in our lives, especially with the appearance of children’s books that illuminate our brains with good ethics and colorful memories. Sacredly, they are conceived to be the first paper once read, and the most significant step in everyone’s childhood. In this regard Hunt asserts, “Many people will deny

that they were influenced by their childhood reading, and yet these are the same people who accept that childhood is an important phase in our lives” (2). Moreover, books for children have the immense power to form the child’s personality, and empower his literary taste as a debutant reader.

Children’s literature is an icon that is repeatedly debated by many scholars. It has all the good qualities that a reader needs, from its beautiful language, to its magnificent role to enlarge the child’s culture, foster self-confidence and broaden his motives and enthusiasm to become more intellect and knowledgeable. Within the same stream, Hunt insists that, “Children’s books are a matter of private delight, which means, perhaps, that they are *real* literature—if ‘literature’ consists of texts which engage, change, and provoke intense responses in readers” (1). Scholars believe that the term is hard to define because of its relation with other genres like mystery, science fiction, fantasy, magic.... etc.

Children’s literature is just like a robin bird that embraces under its wings an endless usage of magic, innocence, adventures, journeys, optimism, simplicity, enjoyment, childhood experiences, happy endings, child or childlike protagonists, short and simple vocabulary. Nonetheless, those characteristics differ from one book to another. For instance, *Christmas Carol*, *Robinson Crusoe*, *David Copperfield*, *The Hobbit*, *The Chronicles of Narnia*, *Harry Potter series*, *The Bunker Diary* are neither shorter nor have clearer and simpler vocabulary, but still are considered to be classics for children’s literature.

Another decisive element in children’s books is its universality and ability to cross the world’s boundaries. A fact that some adult’s literature remains paralyzed towards it. In spite of the diversity in cultures, variety of languages, and difference in colors, children’s world knows no racism. Their innocence and positive spirit can easily cross the boundaries that adult’s world created. To illustrate this point of universality, bellow is a list of classics shared and loved by all children in the wide world: *Robinson Crusoe*, *Gulliver’s Travels*, the

Grimm's fairytales and those of Hans Christian Andersen, *Alice in Wonderland*, *Tom Sawyer*, *Heidi*, *Pinocchio*, *Treasure Island*, *Peter Pan*, *Mary Poppins*, *Pippi Long stocking...etc.*

Certainly, these wonderful works are translated to different languages; as a result, it is accepted by several cultures and shared by the whole world's audience.

The period between the late nineteenth century and the twentieth century was noticeably marked by a shift in the belief from being sacredly religious and moral to a new tone blended with journeys of adventures and entertainment. At that time, the most noticeable children's stories figures were for sure the famous J.K Rowling, C.S Lewis and J.R.R Tolkien with their exquisite masterpieces: *Harry Potter* series, *Alice's Adventures in Wonderland* (1865), *Alice through the Looking Glass* (1871), *The Hobbit* (1937), *Chronicles of Narnia* (1950), and *Lord of the Rings* (1954).

### **I.1.1. Magic and Fantasy in Children's Literature**

Apart from adults' literature, Children's literature is a playground for all kinds of audience where blending magic with fantasy is the potential key for its universality. "It is at once, one of the liveliest and most original of the arts," as Hunt comments. (1-2). Within the same stream, the utilization of magic is really magnetic since it embraces myth, legends, archetypes, epic journeys, fairy tales and wizard world that invade the child's imagination and foster his/her spiritual wholeness and inner harmony.

Furthermore, Peter Hunt insists on the importance of myth and legends in the child's life which certainly creates an active and a vivid spirit in his/her psychological and mental development. He explains, "The idea that folk-tales and myths contain archetypal patterns, for example, may be valuable; the idea that these archetypes are appropriate, because of their 'simple' form, to a particular audience, will not stand up to much scrutiny" (10). Besides, myth stories push its audience to happily appreciate and enjoy the meaning of life. As a matter of fact, the most popular and famous fantasy literary works like: *Beowulf*, *The Little Mermaid*,

*The Lord of the Rings*, *Alice's Adventures in Wonderland*, have their roots form older myths that glorify mythological creatures such as: the sphinx, dragons, flying unicorns, walking trees...etc.

From the very beginning of our childhood, we hear about the potent power of magic, and fairytales with their attractive introductions that enchant our world and stole our attentions, such as “once upon a time, not your time and not my time”, “beyond three mountains, beyond three oceans” ...etc. These expressions have a great significance, since they are considered to be the entering gates to the world of fantasy and fairytales. The child by reading “once upon a time”, feels so excited that he travels through his imagination to places he has never been before and has never heard about, still they do exist in his inner thought and are aggravated deeply in his mysterious world. The embodiment of such a unique introduction in the child’s mind, allows him to dig deeper in the galaxy of dreams, magic, fantasy and fairytales. All in all, such great introduction brings hope, faith, magic and excitement to the child’s life.

Fantasy literature’s writers are not only inspired by the ancient myth and legend stories; they also bring up ideas from fairytales and furnish it in a modern and extraordinary way of their own. Maria Nikolajiva explains this point as follows:

Fantasy has inherited many superficial attributes of fairy tales: wizards, witches, genies, dragons, talking animals, flying horses and flying carpets, invisibility mantles, magic wands, swords, lanterns, magic food and drink. However, the writers’ imagination allows them to transform and modernize these elements: a genie may live in a beer can rather than a bottle; flying carpets give way to flying rocking chairs, and supernatural characters without fairy-tale origins are introduced – for instance animated toys... (140)



Fantasy literature is unique in its genre; it cuts off itself from reality in order to create an extraordinary piece of art. The audience may indulge themselves to look for reality in an unrealistic way. Rosemary Jackson reinforces this idea and claims that: ‘Fantasy recombines and inverts the real, but does not escape it: it exists in a parasitical or symbiotic relation to the real. The fantastic cannot exist independently of that ‘real,’ world...’ (20).

Originated from romanticism, Fantasy literature may make the readers believe it is real in cases where it is not. Sometimes, the extraordinary may seem ordinary for them. At the end, they wake up realizing that the whole story is no more than a dream or a sort of hallucination of certain protagonist or character. The best example to illustrate this point is the case of *Alice’s Adventures in Wonderland*, where the reader comes to discover that the cheshire cat, the talking rabbit, the whole magic of that amazing journey is just a dream.

Magic and fantasy are intertwined and interrelated concepts that have a prominent role in children’s literature. J.R.R Tolkien and C.S. Lewis were the pioneers of fantasy literature, their works prevailed emphasis on magic since they incorporated magical and supernatural elements within Children Literature’s contexts. This crucial bound calls for more excitement and joy; it also motivates the readers to be more optimistic about the present times and more curious to change their future. For instance, the most suitable optimistic story is the case of Cinderella where the fair intervention of magic turns her from an ordinary servant to an extraordinary princess.

The notion of magic is dated back to the ancient times of the Arabian folklore. In fact, it is an important feature which helps the protagonist with a supernatural assistance to make their fancy dreams come true and spread happiness. For example, the Genie in *Aladdin and the Magical Lamp* grants wishes when summoned by Aladdin. Thanks to the Genie and his magic that the protagonist lives happily in his luxurious castles and endless fortune.

Maria Nikolajeva states that: “magic is a natural part of the everyday, and magical power is a skill to be developed in a child, just like language, math, or athletic achievements” (144). In children’s literature, magic is not only a means for entertainment, but rather a channel to sprinkle happiness and disperse faith inside the child’s psyche in order to overcome bad and evil. Magic is an island of mystery inhabited with fairies, mermaids, witches, Genies, dwarves, magical creatures, anthropomorphic animals and enchanted objects.

In fact, J.R.R Tolkien’s *The Hobbit* is the perfect example to illustrate what is written above. For instance, this novel, which is a combination of myth, legends and fairytales, is full of thrill and magic with different sorts of supernatural and magical creatures including wizards, dwarves, elves, dragons, goblins and magical swords. The protagonist “Bilbo” and the dwarves would never get to their destination without the magical assistance of Gandalf. From this point, the child as a reader can understand that without the power of magic, nothing can be obtained, as well as no goal can be achieved.

In addition, one cannot simply pass by the concepts of Magic and Fantasy without mentioning J.K Rowling’s novel *Harry Potter*. This masterpiece is definitely based on magic in the first place. The author charmingly achieves a great success after publishing the first book: *Harry Potter and the Philosopher’s Stone* (1997), and then follows it with other sequels: *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999), and *Harry Potter and the Goblet of Fire* (2000).

Children everywhere in the world are enjoyably reading Rowling’s series about the orphan protagonist “Harry Potter” with his magical power and strong personality which reflect the novel’s significant success. Obviously, every child on our planet is impressed by the use of Magic. Yet, in *Harry Potter*, it is evident that all the children are astonished by everything in this incredible novel. For instance, the frequent use of magic by different characters, the magical wands and spells, the supernatural creatures and the delicate setting

with all its attractiveness haunt the child's mind and thought and drive him/her into a lover of magical suspense.

### **I.1.2. Secrets of Happiness in Children's Literature**

Psychologically speaking, happiness is reaching a higher level of self-acceptance and life satisfaction. It is about holding an intense and positive feeling which may increase due to some pleasing factors and consequently to affect one's mood and attitude and lead him/her into a well-being condition. Denis Waitley comes to define happiness in *Quotes.net* as follow: "Happiness cannot be traveled to, owned, earned, worn or consumed. Happiness is the spiritual experience of living every minute with love, grace and gratitude" (*Quotes.net*).

Accordingly, in children's literature, the concept of happiness and all the positive feelings maybe concretized in the good-heartedness, unselfishness, and also the good relationships whether with family or friends. In any children's book, one can obviously notice that the main concern of the protagonist is to achieve a complete state of happiness. The child as a reader may feel enthusiastic and optimist in life just by reading the final formula of a given story "lived happily ever after".

A happy ending is the crown of each story. We as readers tend to be more curious and excited about the end of certain tales or novels because they provide us with positive energy and self-satisfaction. Like the two protagonists: Cinderella and Snow White, with their purity, tolerance and good-heartedness they overcome their evil step mothers. After all the suffering, they win the hearts of their charming princes and live happily ever after.

Happiness is a single word perceived differently where each person conceptualizes it in his/her own way. It is a mixture of positive emotions, excitement, cheerfulness, good feelings, life enjoyment, pleasure, passionate loving and caring about each other. True happiness comes from the will and desires to change a given situation in life and psychologically turn the negative mood into a positive attitude. For instance, in some stories,

the effect of happiness may overshadow the metamorphosis of characters from evil to good, passive to active, near dead to vivid, selfish to friendly...etc.

Happiness and warmth of family are crucial and vital ingredients in books for children's literature where parents play a decisive role in the happy lives of their children. Feeling glad, receiving gifts, helping each other and standing for one another are symbols of love, affection, happiness and family reunion. Surely, when happiness opens its gates to family members, they will maintain a happy life and make a positive impression towards the child reader. Frances Hodgson Burnett, the famous writer, assumes that happiness is an essential element that must be incorporated in everyone's life. "... she believed that literature offered a far greater significance to the happiness of men and women than any scientific discovery can give them" (Gerzina xxvii).

Nevertheless, in Children's Literature, the situation does not cope with the case of orphan heroes and heroines. In any story, in fact, orphaned characters have a different view over the concept of happiness. They certainly lack family warmth, love and care. As a result, they seek happiness in other corners of their surroundings. For instance, the best examples of orphaned protagonists can be found in classics like: *Cinderella*, *Hensel and Gretel*, *Oliver Twist*, *The Secret Garden* and the remarkable novel of *Harry Potter*. Certainly, children keep in his/her mind that those protagonists or heroes and heroines are deeply hurt in regard to their lack of parents' care and family warmth. However, their spirit is healed through pureness, good friendships and delightful company.

Most of children's books are evidently enveloped with happy items. The secrets over happiness are mixed together to feed the child's soul and provide his state of mind with positive energy, optimism, self-confidence, good attitude and behavior. For instance, a wide range of literary books for children elicit the theme of happiness, especially those with happy endings. Classic books like: *Grimm's Fairytales* (1812) including *Snow White* and *Cinderella*,

*The Merry Adventures of Robin Hood of Great Renown in Nottinghamshire* (1883), *The Secret Garden* (1911), *Pollyanna* (1913) ...etc. are favorably famous everywhere in the world and mostly known by the spread of joy and happy endings.

### **I.1.3. Anthropomorphism in Children's Literature**

Anthropomorphism is another key concept in Children's Literature. For its originality, Anthropomorphism enchants the children and hauls their attention towards agreeableness and creativity. This concept is defined as a supernatural phenomenon where objects or animals acquire human qualities and characteristics. The etymology of this word comes from the combination of "Anthropo" which stands for human beings and "Morphe" that means form or shape. Moreover, it is defined in the Oxford Dictionary as follow: "The attribution of human characteristics or behavior to a god, animal, or object" ('anthropomorphism').

In Children's Literature, Anthropomorphism goes for attributing human traits to inanimate objects. It is also confirmed by James Derby in his article entitled: "*Mom my Doll's Talking Again*", as: "Giving life or life-like characteristics to inanimate objects" (190). In anthropomorphism, the non-human form of the object is changed into human form to such an extent that the child as a reader is forced to believe that they are like human creatures. For instance, those anthropomorphic animals are not only limited to talking but they can amazingly wear cloths like ordinary persons, own beautiful houses and cars just like man. Overall, their acting, living, caring and loving are exactly like those of the human beings.

Certainly, there exist limitless classics which include anthropomorphic characters such as the grinning cat and the talking rabbit in C.S Lewis's *Alice's Adventures in Wonderland*, (1865), the wooden doll in *The Adventures of Pinocchio* (1883) and so many other characters in Rudyard Kipling's *The Jungle Book* (1894) and George Orwell's *Animal Farm* (1945). In those novels, which are lately adapted into films and cartoons, the anthropomorphic

characters can do anything like human beings. As readers, children may observe that animals have feelings, emotions and most of human characteristics, yet they surely like it.

While reading C.S Lewis's *Alice's Adventures in Wonderland*, the child is irresistibly attracted to the anthropomorphic characters like the talking rabbit, the grinning cat, the big caterpillar, the lizard, the snap-dragonflies, the card soldiers and so many other characters. Although this novel may appear as nonsense from the adults' point of view, but for the children, however, these are the stuff they like the most. Moreover, concerning the Lewis's novel different screen adaptations show more attractiveness and fascination over the anthropomorphic characters since they are shown in a magical way that is able to take the child's mind to many adventurous places.

## **I.2. Theoretical Framework**

Literature is a wide world of thought that fascinates the reader with its countless schools and various theories. Each of them serves a given purpose and seeks for different prospects. Sacredly, every reader may reside in different corners of literature, in order to enlarge his knowledge and enlighten his brain; be it a short story, a fable, a picture book, a novella, or a novel.

The Archetypal theory (the Monomyth) is the appropriate research method to be employed since the central aim of this thesis is based on proving the point of happiness throughout the story of *The Secret Garden*. Moreover, the thesis will use the Ecocriticism theory in order to analyze how the characters planted seeds in the hidden garden and watched it come alive with clear reference to the importance of nature in relation to the healing process.

### **I.2.1. The Archetypal Theory: The Classical Monomyth**

The reader sails in the galaxy of literature, with its overwhelming planets and stars such as: classicism, romanticism, feminism, ecocriticism...etc. However, the thesis' main concern is the classical Monomyth. The term was first coined by Joseph Campbell in 1940's, in his famous book: *The Hero with a Thousand Faces*. Since its publication, Children's Literature seems to walk on a new path where stories involve this formula of heroic distinct steps, adventures and journeys.

Interestingly, Joseph Campbell, who studied at Columbia University, was a fan of the two psychologists Sigmund Freud and Carl Jung. According to his theory, he summarizes the story in one word: The Monomyth, or as he also named: The Archetypal Theory, The Hero's Journey and The Hero's Cycle. Essentially, in his works, he insists on the combination between three important concepts in the Monomyth: creation, fertility, and hero myths. Moreover, Campbell outlines three main stages for the Monomyth: "Departure", "Initiation" and "Return". Those already mentioned stages embrace eleven different steps which design cyclical events and circumstances of a given hero's journey. Nonetheless, not every Monomyth should necessarily contain each element or step of the three stages, the general pattern remains the same.

The archetypal theory or the Monomyth is a theory that maintains the idea of heroic stages and steps. It is purely based on the adventures that the heroic figure of a given story goes through. As a result, these adventures and the curiosity to discover the unknown may lead him to a noticeable change or transformation. It is further defined by Joseph Campbell as: "something larger than life infuses the human—if they can break themselves open and accept it. Then, that which infuses the human infuses the work, which then in turn infuses the culture" (lviii).

The theory of the monomyth is that the great narratives of mythology rest on a common structure from which the authors embroider variations of their own. This common structure, according to J. Campbell, is based on the evolution of the main character throughout the narrative. To change from simple peon to hero status, the main character must go through each of the 17 steps below. This is what, in scriptwriting, is called a symbolic progression. Thus, the individual passes from the particular to the universal, from the specific to the archetype, from the common to the legend (Campbell lviii).

Campbell's theory, which is expressed in his book *The Hero of One Thousand Faces*, looks suitable to be adapted for cinema. As a result, a Hollywood development executive and American famous scriptwriter Christopher Vogler took advantage of the idea of the monomyth in Campbell's book. Within the same stream, Vogler published *The Guide to the Screenwriter* (1992), which has become one of the absolute references for screenwriters. Under its impulse, the initial monomyth is reduced to 12 stages, which adapt more easily to the life of a normal human being.

Joseph Campbell describes the hero as: "the man of self-achieved submission" (15). Most importantly, it is not compulsory for the circular journey to be physical, though it could be moral too. For instance, instead of moving from a physical place to another, the hero could easily travel from a given psychological state of mind to another, that is to say, emotionally. For instance, *The Adventures of Alice in Wonderland* is the best example where the protagonist Alice enjoyed an exquisite journey through her dreams. Arguably, Joseph points out three phases in his theory which are: departure, initiation and return. Those three phases are also divided into seventeen stages and explained as follow:

The first phase "Departure" is built upon five different stages or steps. To start with, the first stage is 'The Call to Adventure' where the main character begins in a situation of complete normality. It is an event or information that prompts the hero to give up everything



in order to embark on a quest; “the “call to adventure” —signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown” (Campbell 53).

Secondly, ‘The Refusal of the Call’ is often when the future hero receives the call, and refuses to take the risks may be out of fear or feeling insecure. As Campbell mentions, “...we encounter the dull case of the call unanswered; for it is always possible to turn the ear to other interests. Refusal of the summons converts the adventure into its negative” (54). Nonetheless, it is not necessary that the hero should pass through this stage. He could easily answer the call and enjoy the world of adventures.

The next stage is ‘The Supernatural Aid’. It is when the hero answers the call and enters the quest and gets help or sees a guide (magical helper) such as: a map, a talisman, a weapon ...etc. Campbell affirms, “For those who have not refused the call, the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass” (63).

After that, comes the fourth stage called: ‘The Crossing the First Threshold’. It is the moment when the hero once crosses the boundary between the world that he knows and penetrates into an unknown and dangerous universe of which he is unaware of its limits. Campbell further explains that, “The usual person is more than content, he is even proud, to remain within the indicated bounds, and popular belief gives him every reason to fear so much as the first step into the unexplored” (71).

At last, this phase ends with a stage named: ‘Belly of the Whale’. That is a final separation between the hero and the normal world. By accomplishing this step, the hero shows his will to experience a metamorphosis. Campbell confirms, “The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale” (83).

The second phase is “Initiation” that is divided into six stages. The first stage is labeled ‘The Road of Trials’ where the hero undergoes series of confrontations, tests and missions. If he wants to enter the legend, he must overcome all the obstacles. Campbell asserts that, “ONCE having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favorite phase of the myth adventure” (89). ‘The Meeting with the Goddess’ is the next stage. It is the moment when the hero experiences a deep emotion when he discovers a power, love or entity that surpasses him; “...when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World” (Campbell 100).

Another stage is identified as ‘Woman as the Temptress’. In this stage, the hero is exposed to various temptations that may lead him to abandon his quest or to leave aside but fortunately, he gains control over the situation. In this regard Campbell explains: “The whole sense of the ubiquitous myth of the hero's passage is that it shall serve as a general pattern for men and women, wherever they may stand along the scale” (111). The following stage is named ‘Atonement with the Father’. It is where the hero can be confronted with the one who holds the ultimate power; “It is in this ordeal that the hero may derive hope and assurance from the helpful female figure, by whose magic (pollen charms or power of intercession) he is protected through all the frightening experiences of the father's ego-shattering initiation” (Campbell 120).

The next stage is termed ‘Apotheosis’. The hero faces his own death, then attains a form of quasi-divine knowledge of the universe; “...during his final life on earth as a human being, he shattered for himself the bounds of the last threshold (which moment opened to him the timelessness of the void beyond the frustrating mirage-enigmas of the named and bounded

cosmos)” (Campbell 138). Finally, the last stage is called ‘The Ultimate Boon’: The quest ends, the hero's goals are met.

The third and last phase is named “Return” which is also sequenced into six stages. The first one is known as ‘Refusal of the Return’; where the hero can refuse to return to the real world. Campbell clarifies that, “W H E N the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy” (179). Then, ‘The Magic Flight’. That is to say, after the ultimate boon, the hero may flee to return back home. At this point Campbell assumes that, “If the hero in his triumph wins the blessing of the goddess or the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron” (182). The following stage is called ‘Rescue from Without’. It is when the hero needs a guide to bring him back to his daily routine. At this level, Campbell affirms: “The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him” (192).

‘The Crossing of the Return Threshold’. It is after he gains wisdom that the hero returns to his normal state in order to share his experience. In this stage Campbell explains that, “The hero adventures out of the land we know into darkness; there he accomplishes his adventure, or again is simply lost to us, imprisoned, or in danger; and his return is described as a coming back out of that yonder zone” (201). ‘Master of the Two Worlds’ is the last but one stage. It is where the hero completes reconciling the both worlds, the real and the spiritual one. As Campbell reveals: “Freedom to pass back and forth across the world division, from the perspective of the apparitions of time to that of the causal deep and back—not contaminating the principles of the one with those of the other” (Campbell 212). Finally, the

last step is called 'Freedom to Live'. It is the peaceful ending of the hero's journey, story or quest.

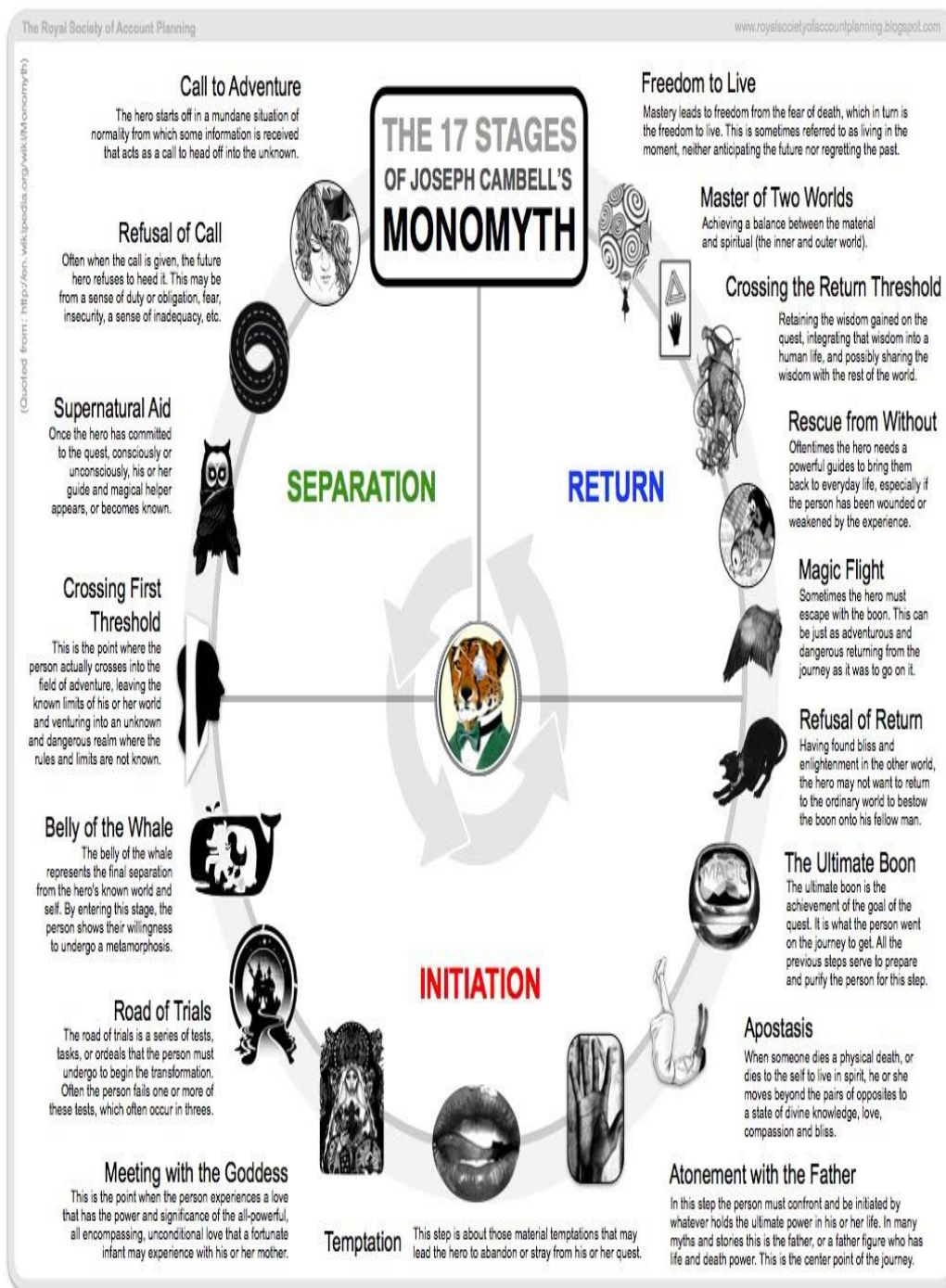


Figure.1: The 17 stages of Joseph Campbell Monomyth

### **I.2.2. Ecocriticism**

As a theory, Ecocriticism brings awareness to the reader. It is an earth centered approach, where it studies the relationship between literature and the Mother Nature.

Ecocritics push the reader to appreciate the importance of the natural world and the ecological system where language and literature are blended together to give us the tool that shows the holiness of nature and its impact on the human being. As an interesting side, children are specifically delighted with nature, mountains, green spaces and holistic gardens. It is purely a reflection of their psyche.

Ecocriticism is a field of a literary study which encompasses all what has to do with nature or the environment in relation to literature. Accordingly, in his book *Literary Criticism: An Introduction to Theory and Practice*, Charles E Bressler defines Ecocriticism as: “The study of the relationship between literature and the physical environment” (231). It is obvious that the life we are living is surely defined by the environment that encircles us. Thus, Ecocriticism stands for the examination of the different routes in which literature attempts to embody the effect of the human being on nature and vice versa.

Appropriately, the first person to initiate the use of the term Ecocriticism is William Rueckert. In 1978, he wrote an essay entitled *Literature and Ecology: An Experiment in Ecocriticism*, in which he tried to emphasize on the application of ecology and nature on the study of literature. Unfortunately, however, due to the lack of collaborative works between science and literature that time, Rueckert’s work was categorized then under many scientific studies such as: human ecology, pastoralism, regionalism...etc.

Indeed, nature has always been an essential part of literature. Recently, different authors and poets attempt to explore the interconnectedness between humans and our mother nature. Generally, several writers put an emphasis on the role of nature towards the health and the well-being of man. However, many other writers accuse man of irresponsibility and blame him for causing harm and damage to the environment. For instance, *Silent Spring* by Rachel

Carson is the best example of Ecocriticism. This environmental science book points out the demise of a large number of creatures because of pesticide and other poisonous substances of chemical industries.

The ecocritical writers undoubtedly honor the sanctity of nature and clearly glorify the value of its creatures. They certainly believe in the deep connection between the mother nature and its organisms. Also, they have faith that all humans should pay respect to those organisms being animals, plants, lands, rivers...etc. Simply, they perceive that nature is the source of happiness and health in our lives. The focal point for the ecocritical writers is that man should be protecting and saving the nature rather than destroying it, planting trees rather than cutting them off and taking care of the animals rather than killing them. In this regard, Carolyn Merchant insists on the importance of our mother earth and identifies it as; “beneficent female who provided for the needs of mankind in an ordered, planned universe” (2).

Practically, Ecocriticism explains the human connectedness to the physical world and specifically strives to equally spread awareness upon people and make them really care about their environment in the first place. Also, most ecocritical works evoke the appreciation of nature and the love of all its creatures. As readers, Ecocriticism commonly teaches us that our mother nature is a victim of people’s carelessness and mistreatment. So, we as humans, should immediately stop causing harm to it, repair all what is damaged and take a good care of our surrounding creatures in order to preserve balance and equilibrate elements of nature.

Ecofeminism is a sub-branch of Ecocriticism where nature writing is presented through the eyes of women differently. Ecological feminism is an interdisciplinary movement that calls for a new way of thinking about nature and spirituality. It aims to change human’s relationships with each other and also with the environment and the natural world.

Throughout an ecocritical lens, analyzing almost all the literary texts can be related to nature and the environment.

In many literary works, it is seriously noticed that nature with all its creatures has an enormous impression and positive effect on different characters. Regardless to the great impact of children's literature on the child as a reader, the thing that enlarges his knowledge enforces his imagination and grants him happiness and joy. For example, in Frances Hodgson Burnett's *The Secret Garden*, the protagonist Mary and her cousin Collin are deeply affected by the magical nature of the garden. As a result, both characters are healed from their ailments and positively metamorphosed into vivid and life-loving persons.

## Chapter Two: The Quest for Happiness in *The Secret Garden*

*“As long as one has a garden, one has a future; and as long as one has a future one is alive.”*

(Burnett, *In the garden* 30).

*“Mistress Mary, quite contrary,  
How does your garden grow?  
With silver bells, and cockle shells,  
And marigolds all in a row.”*

(Burnett, *The Secret Garden* 17).

In this chapter, a necessary step is taken to refer to the biography of the writer Frances Hodgson Burnett and the common biographical aspects that influenced her to write the novel. Then, the story of *The Secret Garden* will be analyzed and a lens on the beginning of the journey of the main characters will be adjusted through the Monomyth theory. At this level, the focus will be on the protagonists' negative attitudes and behaviors.

### II.1. Frances Hodgson Burnett's Life

Frances Hodgson Burnett is the famous British novelist and playwright whose name has a great significance among Children's Literature. The charm and attractiveness of her works are certainly engraved in the memory of her audience whether adults or children. Intensively, her long career is triumphed with almost fifty novels and thirteen plays (Gerzina xiii) which grant the author the badge of honor and being the best woman author of her time. She is known as “the most successful woman writer of her age” (Gerzina xiv). Besides of being the “highest-paid American woman writer of her lifetime and one of the most talked about (Gerzina xviii).

Frances Eliza Hodgson Burnett is the author's full name. She was born on November 24, 1849 in Manchester, England. Frances is the third child of five Hodgson children; “The life of Frances Hodgson Burnett is in itself a story of transformation” (Gerzina xiii). She lived comfortably with her family, noticeably her mother Eliza Boond and father Edwin who had



his own conglomerate, selling quality ironmongery and supplying brasses like chandeliers, and decorative ironworks for houses (Gerzina xiv).

However, her simple family passed through many unfortunate difficulties especially economic ones caused by her father's sudden death. Consequently, her widowed mother handled all the family responsibilities when she crumbled into the hardships of life.

Meanwhile, Frances, nicknamed Fanny (Gerzina xiv), explored her talent and interest in literature mainly through reading fairytales, picture books and short stories. Although she dropped school at a young age, her hobby for reading was accentuated into telling stories and quickly turned to writing in order to help financing her family; "She later supported herself with just the sort of writing that appealed to her as a child: romances, Gothic tales, cautionary tales of marrying for money and position" (Gerzina xv).

In 1865, the family moved to live in the United States, specifically in Tennessee with her uncle William. At the age of eighteen, Fanny was having hard times because of the post-civil war in America; Nonetheless, she challenged herself to struggle for publishing her outstanding stories like *Heart and Diamonds* and *Miss Carruther's Engagement*. She was only nineteen when her mother died (1870). As a result, assuming full responsibility towards the family, and writing made Fanny, the teenager, more mature. This maturing and sense of responsibility were the perfect qualities for a future children's fictional writer.

In 1873, Frances got married to Swan Burnett and had two children Lionel and Vivian (Gerzina xvi). As she grew more famous, she started working on a new collection of short stories such as *Giovanni and the Other* (a collection of short stories), *In the Closed Room* (a two parts book), and *The White People* (a book dedicated to Lionel), besides of a new book entitled: *The One I Knew the Best of All*; a story of her own life. After she became a mother, a shift in her path of writing was undertaken as she turned her interest to write for children. As a

result, this change in direction was concretized in her first book for children entitled *Little Lord Fauntleroy* which depicts her son Vivian.

Gerzina states that: “Her name was everywhere, and everyone wanted to know her” (xvii). However, using writing as a ticket for traveling and as a means for healing doesn’t prevent her falling ill physically and psychologically, especially, because of Lionel’s death in 1890 from one side, and her divorce to Swan from the other side. Frances suffered a lot from her son’s demise. Despite of her sadness, a spot of hope appeared. She tried to gather her pieces when she got married to Stephen Townsend in 1900; an aspiring actor and her business manager. However, her happiness didn’t take much longer, because of family issues the marriage was dissolved after two years.

After her divorce, she moved to England for a while where she spent most of her time working on gardens, this is mainly what inspired her to write the famous novel *The Secret Garden*. Burnett worked on many novels, short stories and even plays such as: *That Lass o’ Lowrie’s*, *Through One Administration*, *The Shuttle*, *Louisiana*, *The Dawn of a To-morrow*. She also wrote the play *Esmerelda* in 1881, besides of *The Fortunes of Philippa Fairfax*, *The Shuttle*, and later a historical novel called, *The lady of Quality*, as well as *The Lost Prince*.

Following her great success, she wrote the famous trio of classic children's novels: *Little lord Fauntleroy* (1886), *Little Princess* (1905) and *The Secret Garden* (1911). Moreover, she wrote so many other novels like: *The Lost Prince*, *Robin* and *The Head of the House of Coombe*. Burnett’s writing influenced many figures such as D. H. Lawrence and T. S. Eliot. Her Biographer Gretchen Gerzina says that Burnett found a new path to follow, especially after the death of her son:

Over the years she began to draw from a variety of books, lectures, popular theories, and meditations to develop a system uniquely her own. It combined optimism, in the form of a willful ignorance of the ugly or

painful; a fascination with the powers of the mind; and a conviction that as science progressed, it would find that even greater intellectual and spiritual powers were possible. (xxv)

In her latest writing, Frances came up with the idea of “beautiful thought” (Gerzina 202) which brought to light many positive ideas mainly optimism, happiness, hope, love, humanity, beauty of nature and positive thinking. Burnett’s affection to the fruitfulness and productivity of nature inspired her to transform her ideas, emotions and sufferings into a stream of ink where words flow.

Frances Hodgson Burnett’s demise came after she left a magnificent literary portrayal. She was 74 when she died, exactly, on October 29<sup>th</sup>, 1924 and buried in Roslyn Cemetery. Her name was engraved everywhere in the hall of fame in literature. For instance, in 1936, she was honored with a statue in Central Park’s Conservatory Garden which incarnated the two protagonists of *The Secret Garden* Mary and Dickon.

### **II.1.1. Her Own Garden: Burnett’s Source of Inspiration**

Nature plays a vital role in literature and specifically in children’s literature. Gardens particularly symbolize childhood itself, besides of motherhood, innocence, home, experiencing wilderness, civilization, hope and passions of waiting for things to grow. *Tom’s Midnight Garden* (1958), for instance explores many symbolic interpretations of the garden from different perspective and meanings.

Gardens are the kingdom of the human being where he/she plants, hopes, dreams, in a nostalgic way. Constantly, those exquisite gardens push the child, the writer or the reader to have a psychological growth, gain a peaceful state of mind and acquire a self-governing attitude (Gerzina262). As a result, nature becomes his/her only escape where the need for healing is deliberately a necessity to get rid of real life confinement.

Gently, Burnett summarizes her love and affection for nature and gardens in a spontaneous way as follow: “I love it all. I love to dig. I love to kneel down in the grass at the edge of a flower bed and pull out the weeds fiercely and throw them into a heap by my side. I love to fight with those who can spring up again almost in a night and taunt me” (*In the garden* 20). Thanks to her magic of love, thanks to the magic of nature that showed to Burnett a new path of sharing happiness with her audience through planting seeds of faith (Alkhawaja 7).

Similarly, Burnett represents her relief in nature and gardens through writing her seminal novel: *The Secret Garden*. She is uniquely inspired by the nature’s calmness and power, besides of her love for gardens and gardening that pushed her to produce such a masterpiece. Nevertheless, many scholars assume that her great influence to write *The Secret Garden* are for sure Charlotte Brontë’s *Jane Eyre* and Emily Brontë’s *Wuthering Heights*. These two novels approximately share many similarities with Burnett’s masterpiece; like the orphan female protagonist, the setting, and the characters. As Gerzina confirms: “The biggest influences on *The Secret Garden* were undoubtedly *Jane Eyre*, by Charlotte Brontë, and *Wuthering Heights*, by her sister Emily Brontë. The theme of orphans was omnipresent in eighteenth- and nineteenth-century children's literature” (Gerzina xxviii).

*The Secret Garden* is a therapeutic novel that has to do with optimism, power of healing, positive thought, curiosity, faith and hope. Burnett accumulates all her thoughts and beliefs in her novel. As her biographer states:

In *The Secret Garden* she offers three overlapping belief systems. The first is a nod to traditional Christianity, as practiced in the Church of England. The second is a combination of self-healing and positive thinking, what today we would probably refer to as New Age. Third is a kind of paganism, drawing on nature's power over all creatures, including mankind that hearkens back to

nineteenth-century Romanticism, as practiced by writers like Blake, Wordsworth, and Rousseau, who eschewed the artificial in favor of nature and children. Joy and healing resulted from each. She linked all of these systems through what she called "subconscious mind,"... (xxvii)

*The Secret Garden* is believed to be an allegorical novel. Apparently, some critics view it from a religious dimension and assume that the bright side of the novel is that it symbolizes the spiritual healing of the main characters and their perfect paths towards their happiness and joy. The previously mentioned quote certainly serves our theme since it has to do with happiness, success and the positive power of nature's magic. Indeed, Burnett experienced sad situations, filled with sorrow, ailments, agony and loss of her beloved. She later used her love for gardens as a refuge to escape her sad memories and to heal both herself and the audience who passionately followed her throughout *The Secret Garden*.

## **II.2. Critical Overview of *The Secret Garden***

*The Secret Garden* is one of the most wonderful children's classic; which effectively fascinates the children all over the world with its amazing magic and positive power of healing and happiness. Apparently, its eminent British author, Frances Hodgson Burnett, used her genius and gifted her audience with this fabulous masterpiece. *The Secret Garden* was written in October 1911 in the United States but unfortunately, the novel gained popularity only after the author's death. Despite the novel's great popularity and its translation into different languages, "*The Secret Garden* was one of the slowest overnight successes in the literary world. Today it is considered an enduring classic, but it took forty years to become one"(Gerzina xxxi).

The novel was first published in a serial form in 1910. Indeed, so many critics praise *The Secret Garden* for its intense position in Children's Literature. For instance, in his 1962

article published in *Essays and Studies* entitled: “The Golden Age of Children ‘s books,”

Roger Green describes Frances' book as:

...One of the great individuality and staying power. It is the study of the development of a selfish and solitary little girl later in contact with a hysterical hypochondriac boy of ten: a brilliant piece of work, showing unusual understanding of introspective unlikable children with a sincerity that captures many young readers and older ones. (66)

Green is fascinated with the positive development of characters throughout Burnett's novel, the thing that evokes the readers' attention and attracts them.

Moreover, in *Children's Literature Association Quarterly*, Gwyneth Evans describes the interconnectedness between children and nature in *The Secret Garden*. Also, Gwyneth illustrates the effect of nature on the restoration of health, beauty and growth. She affirms that “...children are brought into a healing and restorative relationship with nature .... Creating beauty through growing things and the same time experiencing spiritual and emotional growth in their own lives” (20).

In *The Secret Garden*, Burnett mesmerizes the audience especially for the cocktail of emotions she pours together into her latest novels. Phyllis Bixler insists on Burnett's “ability to tap the narrative and thematic power of the fairy tale allows *Little Lord Fauntleroy*...*A Little Princess* and *The Secret Garden*, to survive their occasional sentimentality” (54). Also, the inspiring characters' positive transformation plays a major role in her novels' success.

Many critics have analyzed *The Secret Garden* from different perspectives. For instance, Katharine Slater in her work entitled: *Putting Down Routes: Translocal Place in the Secret Garden*, she illustrates the important role of nature and gardening as she states “In Frances Hodgson Burnett's *The Secret Garden* (1911), characters dig deep and spread wide, rooting their spades and shovels into rich earth while planting flowers that grow unchecked

into a multiplying wilderness of color and scent” (3). Also, she points out the metamorphosis of the protagonists’ status; “Mary Lennox and Colin Craven navigate between the poles of situatedness and mobility, seeking a happy balance of the two; the already mobile Mary learns the importance of deep digging and locating roots, while the rooted Colin must leave his chair to explore new pathways, emotional and physical” (6).

Frances H. Burnett wrote an accumulation of short stories that express fantasies and secret desires, and also reveal the aspirations not only about her personal and social life. Her works become an integral part of popular culture, especially those fused with her affection for children and love for nature which should, in her view, always be filled with happiness and magnificent magic. Wonderfully, those words resemble to *The Secret Garden*, a book of great transformation.

### **II.3. Synopsis**

*The Secret Garden* is a book of great transformation. It is a memory of a delicate childhood and marvelous characters, a sweet tale with a charming writing and mysterious atmosphere. The novel revolves around two orphans who are born and live in loneliness, deprived of affection, abandoned by their respective parents, and loveless by the people surrounding them. Suddenly, a change in circumstances occurs with the discovery of a mysterious garden. Most holistically, the great part of the novel takes place in the heart of the secret garden when the main characters of the story learn to respect, love and care about each other. In a positive contradiction, they move from being unbearable, capricious, selfish and uncontrollable to be the most enjoyable and pleasantly happy children ever seen.

### **II.4. The Monomyth: Beginning of the Journey**

The Archetypal theory is further discussed in the first chapter. Most importantly, it is not necessary to refer to all the stages of the Monomyth in the protagonists’ journey.

#### II.4.1 Mary Lennox

*The Secret Garden* is a mystical book of adventures. It opens with the unflattering description of Mary Lennox "...she was the most disagreeable-looking child ever seen" (*The Secret Garden*11). Arguably, everyone agrees that she is the most disgraceful child especially because of her negative qualities. From the very beginning of the novel, Mary is shown as pathetic, ugly and unhealthy little girl in a very realistic way (Alkhawaja 8), "She had a little thin face and a little thin body, thin light hair and a sour expression. Her hair was yellow, and her face was yellow because she had been born in India and had always been ill in one way or another" (*The Secret*11).

Mary Lennox, the abused daughter, lives with her careless parents. She spends her early childhood in India, mainly a British colony at that time. She is a ten years old child (Alkhawaja 6) of English parents who still stick on the values and way of life of their mother country. Vainly, they dedicate all their time to lavishness and luxurious parties. They hired so many English governesses in order to teach their daughter the British way. However, they didn't stay long because of Mary's bad character and unpleasant behavior, since "She was a very spoiled girl who did not like anyone and no one has ever liked, even her own parents" (Alkhawaja 6). The girl acquired a bad character that pushes people around her to be alienated. "The young English governess who came to teach her to read and write disliked her so much..." (*The Secret*11).

Her life is undoubtedly a mixture of ignorance and misunderstanding from the parental side. Her father "had held a position under the English Government and had always been busy..." (*The Secret*11). Her mother Memsahib who did not want a child in the first place (Alkhawaja 6), entrusts Mary to the care of an Ayah, an Indian maid whom she was asked to keep the child as far from her sight as possible; "She had not wanted a little girl at all, and when Mary was born she handed her over to the care of an Ayah..." (*The Secret*11). Mary



then is disgusted of the people around her since “she never remembered seeing familiarly anything but the dark faces of her Ayah and the other native servants...” (*The Secret*11).

The character of Mary then, evokes a mixture of feelings like ruthlessness, extreme selfishness and thoughtless of others. Alkhawaja states as a matter of fact that, “Mary was uncaring, troubled, rude, spoiled, obstinate, sour, and she was unhealthy and somewhat ugly” (8). It seems remarkable from her rude behaviors that she acquires an actual thickness and stubborn attitude. “...she was as tyrannical and selfish a little pig as ever lived” (*The Secret*11). Effectively, the abandonment of her mother also provokes a feeling of emptiness and passiveness, the way that she dares to call her mother by her name Memsahib. Her parental neglect causes her to have a dying routine “She was never given love so she never gave it” (Alkhawaja 8). Deprived of affection and emotions, Mary Lennox has never learned to smile or to love.

Unfortunately, her parents die brutally during an epidemic cholera. “The cholera had broken out in its most fatal form and people were dying like flies” (*The Secret*13). Mary Lennox, who has become an orphan, didn’t even manage to cry. She is left alone at the nursery for a long time until two officers come, informing of her parents’ death and taking her to an English clergyman’s house, the place that she hates the most. Mary’s reaction to her own loss evokes sympathy; “...but as she knew very little of her she could scarcely have been expected to love her or miss her very much when she was gone. She did not miss her at all...” (*The Secret*13).

After few days, Mary is playing at the clergyman’s garden and “making heaps of earth” (*The Secret*16) when Basil, the clergyman’s son, ridiculously starts to tease her by singing “Mistress Mary quite contrary, how does your garden grow?” (*The Secret* 17). Mary’s contrariness is really symbolic and can be shown in two ways. From one side, it is the lack of

confidence and trust for others. Also, the absence of love and care is obviously crucial in affecting her mood and behavior from the other side.

At that night, Basil's mother informs Mary that she will sail to England, specifically, to her uncles' house that she does not even know. The heroine sleeps in disappointment and sadness wondering whether a new day will come with bright and enjoyment or it will be just a continuation of the previous day. At this point, the protagonist enters the first stage of the Monomyth "Departure" and starts her adventure in England. Effectively, Mary is separated from her homeland and quests a new life as "The Call to Adventure" begins.

Mary leaves India and her journey comes to an end. She is sent to her uncle Archibald Craven's house in England at Misselthwaite Manor. Mary is accompanied with her uncle's housekeeper, Mrs. Medlock, whom Mary finds very unpleasant; "She thought Mrs. Medlock the most disagreeable person she had ever seen, with her common, highly colored face and her common fine bonnet" (*The Secret* 19). During their trip to the Manor, Mary is informed about her widowed uncle being hunchbacked, shady and embittered character. Also, the talkative Mrs. Medlock describes the house as big, mysterious and gloomy from the inside and surrounded by vast gardens from the outside:

The house is six hundred years old and it's on the edge of the moor, and there's near a hundred rooms in it, though most of them's shut up and locked. And there's pictures and fine old furniture and things that's been there for ages, and there's a big park round it and gardens and trees with branches trailing to the ground—some of them." She paused and took another breath. "But there's nothing else," she ended suddenly. (*The Secret* 21)

Since the day of her arrival, Mary is attracted by the weird and queer description of the place. Remarkably, she meets the gloomy house with its big entrance door; "The entrance

door was a huge one made of massive, curiously shaped panels of oak studded with big iron nails and bound with great iron bars”(*The Secret* 26). Then she discovers the house from the inside. Wonderfully, she finds a long corridor divided into several branches and each branch leading to other corridor. The house amazingly looks like a maze where there are plenty of doors, countless climbing and descending stairs and huge halls; “And then Mary Lennox was led up a broad staircase and down a long corridor and up a short flight of steps and through another corridor and another” (*The Secret* 26).

The arrival of Mary at the manor by night resembles landing on an island after a long sailing and sea crossing. Inevitably, Mary feels strange and lonely in such new environment; “Mary spent her first days there feeling so lonely” (Alkhawaja 6). She is immediately confined to a specific room since she is forbidden to go elsewhere in the mansion. The next day, Mistress Mary wakes up on a new face. She is a housemaid named Martha who starts unstopably talking about the beauty of the moor:

I just love it. It's none bare. It's covered wi' growin' things as smells sweet. It's fair lovely in spring an' summer when th' gorse an' broom an' heather's in flower. It smells o' honey an' there's such a lot o' fresh air—an' th' sky looks so high an' th' bees an' skylarks makes such a nice noise hummin' an' singin'. Eh! I wouldn't live away from th' moor for anythin'. (*The Secret* 27-8)

Martha, the little maid who takes care of Mary, speaks to her about the moor in a very enthusiastic way, highlighting its attractions: the good smelling plants, the clean air, the presence of bees and the song of the larks. In the novel, this is the first passage of a positive description and flattering landscapes. It is also the beginning of a positive evolution in Mary's history.

Nonetheless, Mary is astonished of the way Martha is speaking and dealing with her. She is not used of such awkward situations. In India, her native servants never dare to talk to her; “They made salaams and called them ‘protector of the poor’” (*The Secret* 28). Mary expects to be served like her Ayah used to do. The Indian servants take a good care of her including dressing and feeding her. In contrary, Martha doesn’t show any help except gossiping about India, her family and other stuff she needs to know in the house. Gerzina states that, “Martha also gives Mary the tools she will need in order to take care of herself: the ability to dress herself, eat properly, exercise, and nurture a garden and personal relationships” (xxxvii). Temporarily, Mary understands that things here are completely different.

Since the moment she arrives to the manor, Mary quickly withers, weakens and falls ill most of the time. She desperately has neither appetite for eating, nor the eagerness to play outside. “I don't know what it is to be hungry,” (*The Secret* 32), says Mistress Mary. The poor young girl does not seem to have any interest in anything. Nevertheless, she is still rude, stubborn and continues misbehaving with everyone in the house. Her sickliness, weakness and unhealthiness are clearly emphasized in the first stage of the Monomyth.

Mary, the lonely girl of fragile health figure, finds herself in England at Misselthwaite Manor where her uncle, Archibald Craven, lives. Unfortunately, his wife, Lillas, died ten years ago. In order to escape his sad memories, the widowed man spends his time traveling, leaving the entire mansion, including Mary, under the care of Medlock. Painfully, it’s only Martha the maid who has some time to give to the little girl and talks to her about the moor and her brother Dickon. “Martha sets Mary on the proper path .... by telling her stories about the cottage full of happy and active children, and the mother who raises them alone”, declares Gerzina (xxxvii).

Dickon is the younger brother of Martha; he is a boy of twelve years old who is haunted with the magic of nature and its animals. Martha declares that “Dickon's a kind lad an' animals likes him”(The Secret 32), which immediately awakens Mary's curiosity; “So, she began to feel a slight interest in Dickon, and as she had never before been interested in any one but herself, it was the dawning of a healthy sentiment” (The Secret 32). She, then, seeks to meet him. Dickon, the male protagonist, has the tendency to tell stories and describe things in an attractive manner.

Mary's mind had plenty of unpleasant and disagreeable thoughts about her dislikes of other people, she was a sick miserable child. She was so lonely and had no friends, since she was not the kind of person that others would like to make friendships with (Alkhawaja 11). Actually, Martha plays an important role in leading Mary to the righteous path.” She is the intermediary between Mary and health, carrying messages, telling her about Dickon, bringing her the skipping rope that her mother buys, and giving Mary's money to Dickon so he can buy garden tools for her” (Gerzina xxxvii). The rude Mary then starts to be excited about knowing Dickon. “I like Dickon," added Mary. "And I've never seen him"” (The Secret 54).

The little frightening girl has a rational attitude about making new friends; “People never like me and I never like people,” (The Secret36). The archaic manor overshadows Mary with a feeling of depression and despondency as her mood grows gloomier (Alkhawaja 12). Hopefully, she hears from Martha that the place is surrounded by beautiful gardens including a locked one. The thing “that kept Mary curious, she wanted so much to know how the garden looked like and whether it was dead or not” (Alkhawaja 6). The little girl curiously goes outside for the first time and starts looking for the mysterious locked garden. Martha tells Mary many stories that cheer and raise her attention. Martha reveals: “One of th' gardens is locked up. No one has been in it for ten years” (The Secret 34).

A few days after her arrival, Mary goes through an excited journey full of adventure. It is time now for a positive change. Mary willingly calls for an adventure as the unsettled gloom and depression seem to be gradually wiped. The mist of misbehavior turns to be temporary. The protagonist finally feels alive for the first time she embraces nature. Initially, by moving to the moor, Mary is getting better and seems to be apathetic, piteous and curious. From the very first pages, the reader gets quickly interested by the mysterious character of Mary. He becomes eager to know more about her changed behavior and attitude.

Mistress Mary has emphatically positive ideas about the moor especially when she knows about the garden from Martha: “Mr. Craven had it shut when his wife died so sudden. He won't let no one go inside. It was her garden. He locked th' door an' dug a hole and buried th' key” (*The Secret* 34). Mary then “wondered what it would look like and whether there were any flowers still alive in it” (*The Secret* 34). Mary is just wondering where to find the closed garden: “She went through the door and found that it was a garden with walls all round it and that it was only one of several walled gardens which seemed to open into one another” (*The Secret* 34).

Mary insists on discovering the door of the garden and the secret behind Mr. Craven's hatred for it. She discovers that “It was Mrs. Craven's garden that she had made when first they were married an' she just loved it, an' they used to 'tend the flowers themselves” (*The Secret* 45). She later knows that his wife falls down from an old tree that she used to sit on it, and died the next day. The thing that leaves Mr. Craven lives a sad, miserable and unfortunate life.

At her journey of looking for the closed garden, Mary suspects to find the closed garden and she wonders for long hours about it. In her desperate search, “She hoped the door would not open because she wanted to be sure she had found the mysterious garden” (*The Secret* 35). She always keeps asking herself about the buried key and the reason behind

closing the unfounded garden. In an unhabitual way, Mary surprisingly seeks for something more pleasurable and entertaining in order to break her awful routine embodied by solitude and loneliness.

Equally, the gardener Ben Weatherstaff suffers from loneliness. He clearly points out: "I'm lonely my sel'" (*The Secret* 38). Moreover, in an astonished way, he compares his miserable and lonely life to Mary's. He further declares: "'Tha' an' me are a good bit alike," he said. "We was wove out of th' same cloth. We're neither of us good lookin' an' we're both of us as sour as we look. We've got the same nasty tempers, both of us, I'll warrant. 'This was plain speaking, and Mary Lennox had never heard the truth about herself in her life'" (*The Secret* 39). This little talk with Ben Weatherstaff lets Mary reconsider her thoughts and reconcile with herself.

In a rainy day, Mary gets bored of not going outside. So, she decides to discover the house with its hundred locked rooms. Curiously, she begins a new kind of journey from inside the house discovering the so many corridors where "...she opened more doors and more. She saw so many rooms that she became quite tired and began to think that there must be a hundred, though she had not counted them" (*The Secret* 50).

Literarily, Mary starts a new adventure that transforms her life and makes her feel more curious, passionate and cheerful about discovering her new exciting life. "after she moved to Misselthwaite Manor she started losing these bad qualities and gaining more positive ones" (Alkhawaja8-9). As already mentioned in the Archetypal theory, the heroine accepts the call for infiltrating in the world of adventure. By accomplishing this step, Mary moves to another stage called 'Belly of the Whale' where she has the will to change her destiny and experience a metamorphosis in her character. This ultimately marks the end of the first phase "Departure".

#### II.4.2. Colin Craven

As usual, Mary listens to the strange voices of the moor that she cannot even distinguish what they are. Suddenly, she hears a kind of crying at the corridors; “It was a curious sound—it seemed almost as if a child were crying somewhere” (*The Secret* 45). One rainy night, Mary has insomnia, she cannot sleep. Unexpectedly, she hears the crying again and goes to discover its source; “She felt as if she must find out what it was. It seemed even stranger than the secret garden and the buried key” (*The Secret* 97).

Mary insistently follows the sound of the weeping where she finally finds the room. It was a gloomy one with ancient furniture, and most importantly, a boy is lying in his bed and crying out loud; “She found Colin Craven, Archibald Craven’s sickly son, imprisoned in a fancy bedroom” (Alkhawaja 7). The mysterious boy is described as a weeping fragile white little boy, “The boy had a sharp, delicate face the color of ivory and he seemed to have eyes too big for it. He had also a lot of hair which tumbled over his forehead in heavy locks and made his thin face seem smaller” (*The Secret* 98). From her first look to the boy, Mary asserts that he is really weak and seems to suffer from pain; “He looked like a boy who had been ill, but he was crying more as if he were tired and cross than as if he were in pain” (*The Secret* 98).

Colin too, has an isolated attitude, he refuses to see people or talk to them. He declares: “I won’t let people see me and talk me over” (*The Secret* 99). Moreover, he appears to be a spoiled boy with a disdainful attitude who gets whatever he wants; “Everyone is obliged to do what pleases me” (*The Secret* 101). Nonetheless, he has a pessimistic character, he cannot even dare to think that he will live for tomorrow. The sick boy pessimistically moans: “It makes me ill to be angry. No one believes I shall live to grow up” (*The Secret* 101). From his early childhood, Colin was bedridden as he believes he will be hunchback and die very soon (Alkhawaja 7).



Now, it is in the heart of the manor house that Mary discovers the existence of Colin, her sick cousin of ten years old, where he is locked up by his supposed illness. Colin is described as: “He was a hysterical half-crazy little hypochondriac who knew nothing of the sunshine and the spring” (*The Secret*304). Colin is persuaded that he will die within a few years. “Master Colin had the same personality as Mary. He was very spoiled, mean, and quite negative”, Alkhawaja points out (9). The sick boy is kept as a secret, first, because of his illness and second, because his father does not want to see or meet him. Colin has loveless and desolate emotions. His helplessness and paranoiac illness leaves him alone. Painfully, Colin lacks maternal love.

Mary spends almost all the night with her new cousin convincing him that his illness is only a product of his pessimistic imagination. Besides, of telling him different tales about her life in India and her impression about the moor, “I want to hear about you” (*The Secret* 100), says Colin softly. They exchangeably start to gossip and talk about different subjects, and suddenly Mary mentions the locked garden, the thing that intensively raises his attention and interest, “What garden door was locked? Who did it? Where was the key buried?” (*The Secret*101). Seemingly, the idea of the mysterious hidden garden strongly attracts both of them.

Like Mary, Colin too is clearly a selfish and arrogant child who makes recommendations and gives orders to the servants around him. “Everyone is obliged to please me” (*The Secret* 102), says Collin arrogantly. The two cousins share so many similarities; both of them are orphan, have the same age besides of acquiring the same bad behaviors and unpleasant qualities; “Mary the protagonist, in her story is paralleled in Colin’s. Indeed, one of the book’s strangest features is that it is the two most wounded and unlikable characters” (Alkhawaja 3).

At the dawn of their journeys, both Mary Lennox and Colin Craven traumatically suffer from an unpleasant orphanhood, extreme loneliness and terrible carelessness that harm their feelings and reflect their unbearable behaviors at an early age. Gerzina argues: “Since both Mary's and Colin's mothers have died, and no one is looking after them in any meaningful way, the children are left to nurture themselves” (xxxvii). In fact, the two children need a spiritual cure to sort themselves out of this unworthy situation.

Colin declares enthusiastically “I wanted you to come here and talk to me every day. I am Glad you came” (*The Secret* 106). Holistically, the protagonists decide to drop away their sorrows and to get rid of their negative attitudes. They moved to a new phase called ‘initiation’, and start to walk on a new path of friendship, especially, when they heard about the closed garden, the thing that magnetizes their curiosity and attention.

By walking across this chapter, a noticeable transfiguration is held among the main characters of *The Secret Garden*. Mary and Colin’s beginning of the journey attracts the reader’s attention and open the gate for an endless suspense. Specifically, their disagreeable attitudes are meant to be erased and replaced by positive qualities and behaviors.

### **Chapter Three: Forever Happy and Ever**

*“Oh! the things which happened in that garden! If you have never had a garden, you cannot understand, and if you have had a garden you will know that it would take a whole book to describe all that came to pass there” (The Secret 176).*

*“I shall get well! I shall get well!” he cried out. “Mary! Dickon! I shall get well! And I shall live forever and ever and ever!” (The Secret 160).*

The third chapter is an outcome of the previous chapters; it gives answers to the raised questions. In its first section, I will shed the light on the interconnectedness between animals and children in the novel. However, in the second section, I will focus more on the healing power of nature and the result of the quest for happiness on the characters namely Mary Lennox and Colin Craven.

#### **III.1. The Interconnectedness between Animals and Children in *The Secret Garden***

The interconnectedness between literature and nature weaves the reader towards happiness and peacefulness of mind, where there exist moments in our lives that we desperately need to escape the real world’s problems and confinements. Most holistically, Literature and nature are the shelter for magic, happiness, peace, love and enjoyment. Mary, as well, quests happiness and joy through her spiritual journey towards discovering and reviving the secret garden. It is worth nothing that she does not only transform her life, but the whole entourage around her.

From the first day in the manor, Mary is always encouraged to go and play outside. Martha keeps pushing her to discover the gardens around the house arguing that the fresh air will make her feel good. Surprisingly, the little maid offers Mary a skipping-rope, a tool that Mary has never seen before in India (*The Secret*61). Moreover, and most importantly, Mary learns about the existence of the locked secret garden. Thus, she curiously sets out to discover the mystery behind the closed garden. For the first time in her life, the protagonist of the novel

unexpectedly happens to embrace nature including gardens with different plants, trees, flowers, roses and animals.

### III.1.1. Mary and the Robin

As Mary walks across the gardens, she suddenly meets a lovely bird with excitement which is called the Robin. At the beginning “She listened to him until he flew away. He was not like an Indian bird and she liked him and wondered if she should ever see him again. Perhaps he lived in the mysterious garden and knew all about it” (*The Secret* 36). Mary has a strange feeling of how can a bird be so close to her as if he knows her; “... when she saw the robin, she tried to get closer to it, and she was surprised that it let her come close” (Alkhawaja6). Remarkably, she starts to fall in love with this sweet bird since he drives her away from loneliness and she also feels that he likes her too.

She could see the tops of trees above the wall, and when she stood still she saw a bird with a bright red breast sitting on the topmost branch of one of them, and suddenly he burst into his winter song—almost as if he had caught sight of her and was calling to her. She stopped and listened to him and somehow his cheerful, friendly little whistle gave her a pleased feeling—even a disagreeable little girl may be lonely, and the big closed house and big bare moor and big bare gardens had made this one feel as if there was no one left in the world but herself. (*The Secret* 35-6)

The Robin, also called “the redbreast”, is considered as a supernatural aid for Mary Lennox. He is singing in harmony with the gardener, the thing that “actually gave Mary a queer feeling in her heart, because he was so pretty and cheerful and seemed so like a person.” (*The Secret* 37). To overcome her loneliness, the Robin does not only act as a supernatural aid for the little girl, but also as the first and the only friend she never has in her life.

The anti-social girl, who used to prefer loneliness, becomes now more curious about making the Robin her friend. Mary starts walking on a new path of friendship. Day after day, she acquires the habit of walking around the gardens, looking for her Robin friend in an optimistic manner and excited way. In the following passage Mary's transformation is clearly depicted, after all she overcomes her contrariness:

"Would you make friends with me?" she said to the robin just as if she was speaking to a person. "Would you?" And she did not say it either in her hard-little voice or in her imperious Indian voice, but in a tone so soft and eager and coaxing that Ben Weatherstaff was as surprised as she had been when she heard him whistle (*The Secret* 39).

Amazingly, for the first time in her whole life, Mary declares her emotions, "I like you! I like you!" (*The Secret* 43), she cries out. The heroine begins speaking to the robin as if he is a real person, a real friend with feelings who cares about her and understand each other's language. Burnett describes the robin's reaction as: "It was as if he said: "Good morning! Isn't the wind nice? Isn't the sun nice? Isn't everything nice? Let us both chirp and hop and twitter. Come on! Come on!"" (*The Secret* 43).

The robin undisputedly seems to be the turning point in Mary's physical state, as she metamorphoses to be a more active and healthy girl, especially, she starts to play with her skipping rope. The narrator observes: "The skipping-rope was a wonderful thing. She counted and skipped, and skipped and counted, until her cheeks were quite red, and she was more interested than she had ever been since she was born" (*The Secret* 62). Now she becomes more energetic and never stops moving from one garden to another. She joyfully discovers many delightful places in her journey seeking the secret locked garden. "She began to walk quickly or even run along the paths and down the avenue, she was stirring her slow blood and

making herself stronger by fighting with the wind which swept down from the moor.” (*The Secret*41).

Clearly, Mary’s senses are now restored. Thanks to the Robin, she gratefully starts to feel like a real human being. The girl, who once knew no hunger, wakes up one morning feeling really hungry. Obviously, this is a sign that she is getting better “she wakened one morning knowing what it was to be hungry” (*The Secret* 41), and she starts eating her breakfast “she did not glance disdainfully at her porridge and push it away, but took up her spoon and began to eat it and went on eating it until her bowl was empty” (*The Secret* 41).

Mary feels intensely connected to her Robin friend and strongly believes in his friendship. She always keeps listening to his chirps and following him from one tree to another. In return, the gorgeous bird guides her to the place where the secret garden’s key is buried and then shows her the way to that mysterious hidden garden. “You showed me where the key was yesterday,” she said. “You ought to show me the door to-day; but I don’t believe you know!” (*The Secret* 63), says Mary to her robin friend.

Unarguably, meeting her Robin friend is considered as the first path towards the protagonist’s happiness. The Robin is incredibly believed to be Mary’s savior as he is able to get rid of her gloom and all the negative attitudes. Actually, the character that has an important role in Mary’s rebirth is for sure: The Robin. First and foremost, it is the Robin that guides Mary to the key of the garden’s gate, then to the garden itself. While they are playing, Mary coincidentally finds an object half buried beneath the earth. Much more than a ring, the buried object appears to be the key to the secret garden; “It was more than a ring, however; it was an old key which looked as if it had been buried a long time” (*The Secret* 57).

A bit more lately, the wind suddenly lifted a branch of ivy; she has just notices something underneath which is for sure a door knob for the secret garden. She gets in with the robin in an excited manner filled with joy and curiosity. It is the robin who shows her the

way. Finally, “She was standing *inside* the secret garden” (*The Secret* 64), for the first time. Excitedly, Mary’s hands are shaking and her heart beats so fast, as the robin keeps chirping and twittering around her (*The Secret* 64). Mary realizes that her dream comes true by walking her first step into the mysterious garden. She astonishingly, watches the beauty of the place with an expression full of happiness and joy. “It was the sweetest, most mysterious-looking place any one could imagine. The high walls which shut it in were covered with the leafless stems of climbing roses which were so thick that they were matted together” (*The Secret* 64). Mary feels her belonging and connectedness to that place, as she is quickly haunted by the magic of the garden “she felt as if she had found a world all her own” (*The Secret* 66).

The robin is thus an essential element in the novel, a sort of magical or a fairy bird. The eminent author, Burnett, does not say that it is magic, or that its displacements is intentional; she leaves the choice for the reader to either believe or not in the magic of this role. “It was Magic which sent the robin,” said Mary secretly to Dickon afterward. “I know it was Magic” (*The Secret* 163). As a result, magic is strongly implemented in the novel, be it explicitly or implicitly.

Undoubtedly, the robin is not only a “supernatural aid” but also appears to be a magical element that contributes to the healing process of Mary Lennox. Alkhawaja confirms that, “The robin is also a symbol of how one simple thought can change a person” (10). At the beginning of the novel, Mary thinks that people are annoying and it is barely impossible to adapt life at Misselthwaite. Nonetheless, her idea changes with meeting the bird. When Mary first meets the robin, her state of mind changes. However, she doesn’t figure such positive transformation at the first glance, “the simple thought of the robin started her healing process, because when she started thinking about the robin she stopped thinking about all her dislikes in the world” (Alkhawaja 10).

Mistress Mary finally realizes that her unpleasant mood is just a reflection to her solitude and loneliness. The robin has a great impact on breaking the barrier of being a capricious girl. This awareness is at the same time the maker of her psychological evolution. The female protagonist drops out all her bad qualities and negative attitudes, and starts a new adventure filled with friendship, love and care. She unleashes her emotions and set her feelings free par excellence. Happily, Mary declares: “You do you do! You are prettier than anything else in the world” (*The Secret*56).

### **III.1.2. Dickon: The Animal Charmer**

Martha flatters and lavishly complements her brother’s love for the moor and the animals. “Our Dickon goes off on th' moor by himself an' plays for hours. That's how he made friends with th' pony. He's got sheep on th' moor that knows him, an' birds as comes an' eats out of his hand. However little there is to eat, he always saves a bit o' his bread to coax his pets” (*The Secret* 33). Dickon is a twelve-year-old boy with beautiful blue eyes and red cheeks, he is a good looking and handsome strong little boy who loves nature and animals.

Dickon is a good friend to nature and keeps taking care of the green plants and trees "Our Dickon can make a flower grow out of a brick walk. Mother says he just whispers things out o' th' ground" (*The Secret* 68). His direct contact with nature prevents him from falling ill and makes him a strong resistant of sickness. Dickon states: “I never ketched cold since I was born” (*The Secret*85). Contrary to Mary Lennox and Colin Craven who are always sick, Dickon has a stronger immune system that makes him enjoy a very good health.

By discovering the abandoned garden, Mary eagerly desires to bring life again to the place. “She went from place to place, and dug and weeded, and enjoyed herself so immensely that she was led on from bed to bed and into the grass under the trees” (*The Secret* 67). Mary starts her adventure in the garden; she wishes to transform it into a paradise full of many



colorful roses and flowers. Nonetheless, the protagonist has no gardening tools, the thing that pushes Martha and Mary to write a letter for Dickon Sowerby, asking him for help. So that Martha suggest: "... we could write a letter to him an' ask him to go an' buy th' garden tools an' th' seeds at th' same time" (*The Secret* 70).

The meeting with Dickon takes place in the wood of Mr. Craven's property, between the gardens and the moor. Dickon has a special relationship with animals, he can even interact with them as well. When the Robin approaches, they both engage in a whistled conversation that Dickon translated for Mary. She finds comfort in friendship, where she shares secrets, plays and laughs for the first time in her life. Her love for nature happens to become communicative and seems a crucial element in her positive change.

Mary's builds a feeling of confidence and confides her secret about the secret garden to Dickon from their first meeting. She announces: "Could you keep a secret, if I told you one? It's a great secret" (*The Secret* 81). Mistress Mary confidently tells him about the mysterious garden that she and the Robin discover then she describes its inaccessibility and being abandoned and neglected by its owner. The little girl also wonders if she can, with the help of Dickon, bring back this ideal place into life. (*The Secret* 81).

Mary Lennox seems gradually to trust Dickon, she even starts to like him. "Dickon," she said. "You are as nice as Martha said you were. I like you, and you make the fifth person. I never thought I should like five people" (*The Secret* 87). She further shows him the locked garden. Therefore, they become friends and he promises that he will help her doing the plants and flowers, "Mary liked Dickon when she saw him the first time, and felt that he would keep her secret. And so, she showed him the garden and they both started working on bringing life to it" (Alkhawaja 7).

Dickon embodies a wonderful element of magic in the novel. In fact, it is him or at least his presence that Mary comes into harmony with herself and also with the garden. The

charming Dickon pleasantly has a great impact on her positive transformation. Insistently, the little girl urges on taking care of the secret garden and with the help of Dickon, they start making the magical formula and can hopefully bring this neglected place into life. Alkhawaja points out that, “The garden had a great positive impact on Mary’s health, she was getting healthier everyday as she dug and weeded and enjoyed her time in the garden. She wanted to keep the garden as a secret and she believed that she could bring it back to life” (7).

### **III.2. The Monomyth towards Healing and Happiness**

In the novel *The Secret Garden*, the author dedicates an entire chapter she named “The Robin Who Showed the Way”. In fact, this is for sure Mary’s bridge towards ‘The Road of Trials’. After she shows her will to experience a metamorphosis, here comes this archetypal stage which reflects the heroine’s series of confrontations and missions before finding the buried key of the secret garden. The gates to suspense are widely open now, and the road to happiness seems clear.

#### **III.2.1. Mary Lennox and Colin Craven**

Mary Lennox and Colin Craven are now drawing their roads towards healing, joy and happiness. Eagerly, both are seeking for a new adventure as they want to discover the mystery behind that locked garden. The two kids already show a strong will and determination over their metamorphosis in the good direction especially with the discovery of the mysterious garden that evokes the reader’s attention. Lawrence points out that, “The plot of *The Secret Garden* centers on the discovery of the garden and the transformative delight and healing (both physical and psychic) that accrues to the children through their connection with it” (13).

Spring comes and knocks on the doors of happiness and joy. Every morning, the sun properly rises on the Yorkshire and the picture is completely different. With every breath she takes, Mary feels fresh and new as the sun beams to resurrect the secret garden. Martha declares: “Yorkshire's th' sunniest place on earth when it is sunny. I told thee tha'd like th'

moor after a bit. Just you wait till you see th' gold-colored gorse blossoms an' th' blossoms o' th' broom, an' th' heather flowerin', all purple bells, an' hundreds o' butterflies flutterin' an' bees hummin' an' skylarks soarin' up an' singin'” (*The Secret* 53).

The fresh and pure air of the moor has a great deal to do with Mary’s great transformation. “... Just as it had given her an appetite, and fighting with the wind had stirred her blood, so the same things had stirred her mind” (*The Secret* 58). Misselthwaite Manor is no more gloomy, it takes on a green garment. Now birds are tweeting and singing different songs welcoming the spring, flowers are blossoming celebrating such wonderful season and all the animals of the moor are gathered together enjoying Dickon’s music. Such wonderful picture is purely a source of healing and acquiring a positive energy. The protagonists seem to be relaxed and feeling more comfortable.

Mistress Mary experiences a spiritual journey full of positive things. As a result, she deeply overcomes her contrariness and becomes more curious and honest. “I’ve stolen a garden...It isn't mine. It isn't anybody's. Nobody wants it, nobody cares for it, nobody ever goes into it” (*The Secret* 81). Mary is one of her kind. She is more interested in gardens more than puppets and dolls as she dares to ask her uncle Mr. Craven "might I have a bit of earth?" (*The Secret*94). Astonishingly, her uncle replies “When you see a bit of earth you want...take it, child, and make it come alive” (*The Secret*94). Such simple words have a great significance in Mary’s life and fill her heart with happiness and joy.

In one of her passages, Burnett passionately declares the positive transformation of her female protagonist Mary Lennox. The prolific writer puts a great emphasis on the remarkable change of her character; moving from ill to healthy, passive to active, lonely to sociable and loveless to lovable. Burnett explains:

In fact, since she came to Misselthwaite Manor. She had felt as if she had understood a robin and that he had understood her; she had run in the wind

until her blood had grown warm; she had been healthily hungry for the first time in her life; and she had found out what it was to be sorry for some one.

She was getting on. (*The Secret* 45)

Similarly, the sickly Colin Craven underneath his icy exterior and attitude starts to metamorphose. The spoiled boy, once lost hope in life, learns from his cousin Mary that he is neither a hunchback nor even sick at all. Nevertheless, his tantrums and pains are just a product of his hysteria. Mary promptly persuades Colin that he will live like a normal boy; "See here," she said. "Don't let us talk about dying; I don't like it. Let us talk about living" (*The Secret* 114).

In a way, Mary is enthralled with Colin, and after hearing about the garden, they extend their relation and become more than cousins. Indeed, Colin falls in love with the idea of discovering and reviving the garden. For long weeks of waiting, his dream to visit the secret garden makes him more positive and optimistic. Hopefully, his trip to the garden makes him feel stronger and healthier; "The boy actually did look brighter" (*The Secret* 116).

The protagonist Mary assumes that the fresh air of the moor and the magic of the garden will cure the sick boy from his ailments. Although Mary makes Colin think in a positive way, the idea of his certain death is unfortunately aggravated in his mind. The idea of his disability unluckily invades his mind that he keeps crying unstopably, the way that makes Mary upset about his spoiled attitudes. "You stop! I hate you! Everybody hates you! I wish everybody would run out of the house and let you scream yourself to death! You *will* scream yourself to death in a minute, and I wish you would!" (*The Secret* 134).

Mary goes through a process of regeneration and healing where she heals both herself and her cousin Colin. Intensively, she acquires a mature character and becomes more responsible. The little girl further builds a new kind of relationship with Colin where she cares more about him and looks after him exactly like a mother does to her child. Mary threatens

Colin that, "If you scream another scream," she said, "I'll scream too—and I can scream louder than you can and I'll frighten you, I'll frighten you!" (*The Secret* 135). On the ashes of such harsh reaction, Colin seems to be a grown and becomes more positive and calm as he definitely stops crying.

Subsequently, Mary's character completely changes where she starts telling stories to Colin and informing him about her daily activities in the garden, besides of singing so many songs that she learned from her Ayah. Mary then becomes more aware and friendly in dealing with him. This awareness is at the same time the marker of the psychological evolution of Mary's character and her precondition.

After meeting with Dickon and then with Colin, Mary speaks of the moor as the most beautiful place in the world (*The Secret* 112). In the light of this observation, the moor seems to be an Allegorical representation of the psyche of Mary, who evolves with her from the sad shadow towards the joyful light of hope (Alkhawaja 9). Burnett put a clear emphasis on Mary's transfiguration, "Mary was an odd, determined little person, and now she had something interesting to be determined about, she was very much absorbed, indeed. She worked and dug and pulled up weeds steadily, only becoming more pleased with her work every hour instead of tiring of it" (*The Secret* 73). Mary immediately feels good and enjoys having discovering a place where she belongs.

From the moment Mary enters to the secret garden, she returns almost every day; She undertakes to give it life again, maintain it and take care of it with the help of Dickon. The latter proposes to bring Colin to the garden with them. Colin is excited with the idea and declares to go with them. "I shall like to go out with you if Dickon will come and push my chair" (*The Secret* 137). It is now for the three children to go to the garden, taking care of it and of themselves. Colin is truly amazed by the fresh air, the animals around them, the green grass and the colorful flowers. The boy is clearly haunted since it is his first time to be outside

the house. It looks like paradise to him. “That afternoon the whole world seemed to devote itself to being perfect and radiantly beautiful and kind to one boy” (*The Secret*161).

The description of the place is long and evocative, allowing the reader to visualize such a charming garden. The role of nature appears very clearly: it is under the influence of natural elements that Colin changes both morally and physically. Incredibly, the magic of nature says its words as the sick Colin defies everyone and starts an attempt to walk after the gardener Ben Weatherstaff calls him a cripple. Colin reacts so harshly yelling: "I'm not a cripple!" he cried out furiously. "I'm not!" (*The Secret*167). A feeling of astonishment blended with happiness arouses just after seeing the disabled Colin standing on his feet; “And Dickon helped him, and the Magic—or whatever it was—so gave him strength that when the sun did slip over the edge and end the strange lovely afternoon for them there he actually stood on his two feet—laughing” (*The Secret*173).

Colin and Mary, are innocent children who are wounded by the loss of those who brought them to life. Finally, Mary decides to bring Colin out to life through the fabulous garden. Colin is taken into confidence and come to the garden. The happiness of staying in the open air, running, jumping, playing, breathing, spending his energy, admiring the wonders of nature transforms Colin to be fresh, pure and more energetic. Alkhawaja explains: “However, all that changed after his meeting with Mary. She indeed had a magnificent impact on him and his thinking. After she and Dickon started taking him to the garden, his whole life was changed. He believed that he was a healthy boy and was not going to die early. He gained weight and became healthier, until he eventually could walk” (9).

Incredibly, the three children, Mary, Colin and Dickon, have an extraordinary bond of friendship characterized in a strong relationship with each other and also with nature. For Mary and Colin, their metamorphosis and release come after they believe in a positive thinking. Alkhawaja insists that, “It is the power of nature that helped to give hope and

meaning to the morbid lives of Mary and Colin. It helps them to transfigure and become hopeful optimistic and healthy both” (11). At the beginning, they frantically pass through similar suffering conditions, thanks to the magic of nature which is considered as a decisive helper to make them overcome their hardships as they help each other and find relief in one another.

Colin stands up and learns how to walk according to a process which is more miraculous than being under the effects of will or magic. The three children undertake to revive the secret garden. This amazing place is very symbolic; because even the characters who once were desperate and lost like Ben weatherstaff, Mr. Craven, Colin and Mary, they gradually change. At the end, they all hopefully become in good health with a sensational feeling of satisfaction and happiness. Burnett insists on the power of magic and its effect on the character better than any scientific invention could do; “she demonstrates in *The Secret Gardena* sense that while science can allow for great changes, as Colin professes, it must exist alongside a different kind of "magic" that science could not yet explain” (Gerzina, xxviii).

As a child, Colin is fascinated with the magical expression that brings relief, comfort and happiness not only for him, but also for the children around him. Logically, Colin uses his full emotions and imaginations when passing through such spiritual journey. For instance, the hero stumbles many times and faces a lot of barriers that hinder his adventures. These events launch Colin’s curiosity, enthusiasm, optimism and faith restoration in life. Just when the things are going better for the protagonist’s new life, and by knowing that the hero lived happily ever after at the end of the story, Colin acquires a sense of release and happiness.

Also, the physical transformation that has to do with both of them is clearly noticeable especially with Colin who was very sickly and so much weak. Burnett believes in Mary great transformation, “When new beautiful thoughts began to push out the old hideous ones, life began to come back to him, his blood ran healthily through his veins and strength poured into

him like a flood” (*The Secret* 209). From the very beginning, the novel pictures Mary and Colin as miserable, pathetic and so unhappy. However, one should not lose hope in life. The two children essentially make great efforts to overcome this unworthy status and finally enjoy their lives and become happy.

The rebirth of the cousins Mary Lennox and Colin Craven is clearly related to the rebirth of the garden. The garden is shown in a romantic way with massive beauty especially after the children maintain it. Significantly, the children revive the garden and elicit their existence due to some magical elements. Indeed, the three children, Mary, Colin and Dickon, indulge in an evening session of magic: around a big fire, “The Magic is in me—the Magic is in me. It is in me—it is in me. It's in every one of us. It's in Ben Weatherstaff's back. Magic! Magic! Come and help!” (*The Secret* 181).

The children dance and chant incantations to call magic for helping them to communicate with Mr. Craven and call him to return back home to see the garden. “As the children gather in the garden, singing the Doxology, making a magic circle, willing their minds and bodies to work as one, they draw on the innate powers of nature, science, religion, and the unconscious. This, to Burnett, was a distillation of human possibility” (Gerzina xxviii).

They practice what they call "magic" and that is actually the use of a form of a self-persuasion with physical exercises which give them mental strength and physical resistance. Joyfully, Burnett describes the power of magic and its effect on the children when they are playing Doxology as: “Th' Magic listened when tha' sung th' Doxology. It would ha' listened to anything tha'd sung. It was th' joy that mattered. Eh! lad, lad—what's names to th' Joy Maker,” and she gave his shoulders a quick soft pat again” (*The Secret* 206). Miraculously, the magic works, and Mr. Craven dreams of the secret garden that belongs to his deceased wife. Mr. Craven receives a letter from Mrs. Sowerby that he has to come back home immediately



without mentioning the matter. By getting to the moor, Archibald Craven senses a strange and good feeling that he has not felt in ten years. Rapidly, he goes directly towards his dead wife's garden as he is surprised with the beauty of the place. Burnett depicts her love for gardens and describes the secret garden as: "The place was a wilderness of autumn gold and purple and violet blue and flaming scarlet and on every side were sheaves of late lilies standing together—lilies which were white or white and ruby"(*The Secret* 219).

When entering the secret garden, Mr. Craven starts to hear children's laughter everywhere. Surprisingly, he cannot believe his eyes what he sees. He simply watches his son Colin running and playing with both Mary and Dickon the thing that makes him feels so happy to see his own son healthy enjoying his life. Colin quickly comes to his father saying: "It was the garden that did it—and Mary and Dickon and the creatures—and the Magic. No one knows. We kept it to tell you when you came. I'm well, I can beat Mary in a race. I'm going to be an athlete" (*The Secret* 219). Colin further declares to his father: "The Magic works best when you work yourself," ... "You can feel it in your bones and muscles. I am going to read books about bones and muscles, but I am going to write a book about Magic. I am making it up now. I keep finding out things" (*The Secret*201).

Burnett glorifies the importance of faith and hope in the child's life by putting a great emphasis on magic, she states that "Magic is the bringing about of unbelievable things through an obstinate faith that nothing is too good to be true, and many things are too idiotically bad to be able to stand up on their own feet if you charge right at them laughing aloud and with your lance in rest" (qtd. in Gerzina xiii).

Fortunately, the final scene is about the happy family reunion. Lawrence praises the secret garden and the friends surrounding it; "the garden diminishes into a symbolic transitional object that brings Mary, Colin, and his equally wounded father together in family solidarity *via* their mutual bond around the memory of the lost mother whose own favorite

place this was.” (Lawrence 13). Mr. Craven and his son Colin take a walk back to the manor sometimes running, laughing and playing with each other in a very joyful manner.

Conversely, the servants of the manor, including Mrs. Medlock, are surprised and impressed to see Colin walking and Mr. Craven happy.

Mary could easily make progress, not only in her life, but in the environment around her too. Mary and Colin evolve, recover health and acquire a temperament of joyful and lovable feelings. When their secret is revealed, Mr. Craven also finds joy and pleasure to live. Her evolution during the novel is described by small successive touches which make it more credible. All in all, Mary was making progress. Gerzina states that, “The return to health concerns both Colin and Mary. If Mary appears to step into the background, it is because her job, like Susan Sowerby's, is done. The final act must be the reunion of Colin and his father, and mental health needs to return to Archibald Craven who, like Burnett herself, has suffered too long from depression and grief” (xxxvi).

Finally, *The Secret Garden* is a very beautiful novel that calls for enthusiasm, hope, and happiness. The author Frances Hodgson Burnett uses an impressive way to write this story. The genius writer perfectly blends her experience in life with a passion towards nature and especially gardening to formulate this incredible masterpiece. The story of Mary Lennox and her handicapped cousin Colin Craven is known everywhere in the world. *The Secret Garden* takes on an unforgettable journey of the protagonists. The story marks the childhood with really beautiful memories and so many beneficial lessons in life.

### **III.3. Burnett's Legacy**

Frances Hodgson Burnett might have influenced many writers, scholars and even artists who admirably showed a lot of gratitude and respect for being such an inspiration for them. Her works, especially *The Secret Garden*, has always been an appeal to both children and adults because these masterpieces are simply a combination of charm, magic, optimism,

health and happiness (Gerzina xxxii). For instance, figures like Nora Unwin, E. H. Shepard, Roger Lancelyn Green, Phyllis Bixler and Gretchen Holbrook Gerzina are all writers who paid tribute to the works of Burnett and specifically glorified *The Secret Garden* as a noticeable masterpiece in the history of literature (Gerzina xxxiv).

At the end, one cannot simply talk about Burnett's legacy without passing by *The Secret Garden's* different screen adaptations. Logically, such charming novel needed to be adapted into film, cartoon, and musical repeatedly. However, the most famous adaptation was the 1993 movie directed by Agnieszka Holland. This latter had perfectly made a near version of the novel by engraving the images inside the readers' minds. Throughout the various adaptations, Burnett's famous novel has kept influencing millions among young and adults, teaching different lessons and morals and keeping inspiring generations.

## Conclusion

In conclusion, the aim of my thesis was to examine the process of happiness throughout Frances Hodgson Burnett's *The Secret Garden*. The Archetypal theory and Ecocriticism have been employed to fulfill the aim of the study. On the lens of these two theories, I have shed the light on the unbelievable metamorphosis of the main characters in every part of their journeys, then, I have proved the decisive role of nature in their positive transformation which has obviously led to their good health.

In Children's Literature, such classic manifests a necessity of evolution and struggle for survival. Hopefully, the story of a solitary little girl discovering a marvelous and hidden garden; a garden that is forgotten by all, results in impressions, feelings, emotions, sensations, hopes and joys. *The Secret Garden*, which is pleasantly rich in many aspects, is a story that remains aggravated in my memory since my early childhood.

The research sheds light on the miraculous transformation that occurs deeply in the two children's life that once used to be unpleasant and morbid. Many encounters and circumstances change their daily lives and open their eyes. The greater part of the plot takes place in the heart of a garden where the main characters learn to observe, listen, respect, treat and love. Undoubtedly, this marvelous place is where one leaves room for his/her greatest dreams. It is simply where everything seems feasible.

Furthermore, the study emphasizes the didacticism behind the story; the novel gives a lesson in life. Thanks to the magic of love, and nature that the protagonists discover the joy, friendship and happiness. *The Secret garden* gives the impression and the opportunity to the reader to be transported and walk in such magnificent gardens where thousands of flowers blossom. Simultaneously, with the rebirth of the garden, the role of nature appears very clear. It is first under the influence of natural elements that Mary changes both physically and morally. Therefore, she realizes how lonely and pathetic one's life is without the garden.

The author unconditionally dedicates entire paragraphs to such a wonderful and paradisiacal nature from the rebirth of the garden to the description of plants, the birth of spring and the reaction of certain animals. Burnett's love for nature is boldly concretized throughout the novel where she glorifies a lot of things like the happiness of staying in the open air, breathing, running, spending energy and admiring the wonders of nature. Therefore, the reader has only one desire: to go also to stretch his/her legs and breathe the air of the garden.

The present study stresses the fact that *The Secret Garden* is considered as one of the most original and brilliant books of this century. Throughout the analysis of the story, the author succeeds in getting several messages. She asserts that life is easier and pleasant if one has nice friends. It is also apparent that the author succeeds in conveying strong will power, determination and perseverance, which are values that need to be cultivated in children. Obviously, the younger readers of this novel learn many positive things that may influence their attitudes.

However, from an allegorical point of view, adults as readers analyze this book in greater depth and also find many symbols. For instance, the parallel between the spiritual growth of children and the seasons: Mary's arrives in winter. In spring, she discovers the secret garden, takes care of it, begins to change and to ameliorate Colin. Then, summer confirms these changes and in the autumn with the return of Mr. Carven comes the time of the harvest, health and happiness for all. Nonetheless, the fundamental symbol of the book remains the secret garden, which represents the Garden of Eden, a lost paradise of love and happiness, finally found.

Finally, Frances Hodgson Burnett uses the perfect recipe while preparing for writing *The Secret Garden*. She incredibly knows how to set her characters, mix precise descriptions and incisive dialogues, then add the appropriate flavors of suspense and excitement. "In

Frances Hodgson Burnett's *The Secret Garden* (1911), characters dig deep and spread wide, rooting their spades and shovels into rich earth while planting flowers that grow unchecked into a multiplying wilderness of color and scent" (Slater 3). The descriptions of the garden, the flowers, the trees and the animals are so magnificent that we literally feel walking in this secret garden. It is really a wonderful story I recommend you to discover its beauty and joy.

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## Résumé

L'objectif principal de cette étude est de mettre l'accent sur le thème du Bonheur dans *The Secret Garden* de Frances Hodgson Burnett. Par conséquent, les objectifs du présent travail sont de mettre au clair la transformation remarquable des personnages principaux dans chaque partie de leur parcours et de prouver le rôle de la nature comme étant un élément décisif dans ce changement positif. En outre, une partie importante est consacrée à présenter le génie de l'écrivain et le motif de son chef-d'œuvre. De manière adéquate, la thèse emploie deux théories littéraires principales, à savoir la théorie Archétype et l'Écocritique qui sont utilisées pour prouver le processus de bonheur parmi les protagonistes du roman. En analysant tout cela, la thèse vient explorer le thème du bonheur car les personnages principaux de *The Secret Garden* finissent, en fin de compte par être heureux.

## ملخص

الهدف الرئيسي من هذه الدراسة هو التركيز على موضوع السعادة في رواية الحديقة السرية لفرانسيس هودجسون بورنيت. ولذلك فإن الهدف من هذه الدراسة يتمحور حول تسليط الضوء على التحول الملحوظ للشخصيات الرئيسية في كل جزء من رحلتهم وإثبات دور الطبيعة كعنصر حاسم في هذا التغيير الإيجابي كما يكرس جزء كبير للتعريف بالكاتبة ومعرفة الدافع وراء كتابة هذه الرواية. وتستخدم هذه الأطروحة نظريتين أدبيتين رئيسيتين هما نظرية رحلة البطل ونظرية النزعة الإيكولوجية المستخدمتان لإثبات عامل السعادة بين أبطال الرواية. من خلال هذا التحليل، تأتي الأطروحة في نهاية المطاف لاستكشاف سر سعادة الشخصيات الرئيسية في الحديقة السرية.