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Orphans in Society:

A Comparative Study of Gender Differences in Selected Works of Children's Literature (1876-1911)

PhD Dissertation

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TO IRAQ …

WHERE THE FIRST PIECE OF LITERATURE WAS WRITTEN

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INTRODUCTION

My purpose in this dissertation is to examine different representations of literary orphans in a selection of books for children published between 1879 and 1911. The four chosen texts are Mark Twain's *The Adventures of Tom Sawyer* (1876)*,* J. M. Barrie's *Peter and Wendy* (1911)*,* L. Frank Baum's *The Wonderful Wizard of Oz* (1900), and Frances Hodgson Burnett's *The Secret Garden* (1910). The study looks at significant gender differences in the process of the orphan's adaptation to his/her social environment. It also shows how orphans turn their miseries into actions and how they serve their society when they are given the opportunity. The selected texts are going to be analysed according to a gender-based comparison and close reading of the journeys taken by their male and female heroes in order to prove themselves in society. I will be analysing the character of the orphan taking into account three criteria: The orphan's adaptation to the foster family and relationship with other characters (not members of the foster family), the orphan's search for identity, and the orphan's adaptation to the physical and cultural surrounding. These criteria are discussed according to three different approaches: ethics of care, social identity and the role of the setting.

Robert Louis Stevenson, in his essay "Books Which Have Influenced Me", states that:

> The most influential books and the truest in their influence are works of fiction. They do not pin the reader to a dogma which he must afterwards discover to be inexact; they do not teach him a lesson which he must afterwards unlearn. They repeat, they clarify the lessons of life; they disengage us from ourselves; they constrain us to the acquaintance of others; and they show us the web of experience, not as we can see it for ourselves but with a singular change—that monstrous, consuming ego of ours being, for the nonce, struck out. (qtd. in Johnson & Scott 537)

These stories offer a kind of satisfaction to the readers' longing for a more abundant life; a life that is more related to action, and rich in imaginative appeal (Ibid). Fiction that contains orphan characters belongs to this category as it presents a wide range of experiences that can teach invaluable lessons to boys and girls. Orphan stories record the events surrounding parentless children who are forced to live their lives sometimes independently and, certainly, without their biological parents. Those children usually struggle with issues related to their past, their identity and emotional (in)security, which are often sentimental in nature. Writers rely upon orphan narratives as a literary technique for creating stories that will appeal to, inspire, and capture the imaginations of young readers (“Orphan stories”). The use of orphans as protagonists has many benefits for the development of a plot, given that the tragic element of the absence of parents within the texts allows the authors to create characters who face adventures without restrictions since their orphaned status gives them a degree of freedom that other children do not possess. Those characters usually display a growing need for independence, associated feelings of longing for and wanting to rid oneself of parental support, and a desire to develop into his/her own person (Mattix 210). Kimball explains that the orphan’s function as a hero archetype in stories accounts for their presence in folktales, but “the continuing use of orphan characters in literature for children indicates that they still hold great fascination for authors and have great meaning for readers” (567).

In the nineteenth century, placing the orphan at the center of the novel served to highlight the disparity between the individual and society. Orphans were presented as independent individuals who tried to challenge the difficulties of life alone. As Craycroft has observed, the popularity of this narrative construction expanded this idea, and the orphan came to represent the ideals and desires of the reader as well as the cultural observations of the author. In this way, the orphan became an icon for children and adults alike, through which, as is the case with all heroic protagonists, readers experience triumphs, hardships, emotional vulnerability and radical trajectories too difficult or painful to pursue in real lives. In the narrative of the orphan’s life, pain and suffering are immediately justified and inevitably resolved (3-6).

According to Meme Fox, “gender stereotypes in literature prevent the fullness of female human potential from being realized by depriving girls of a range of strong, alternative role models” (84). Temple also states that girls are usually represented as sweet, naive, conforming, and dependent, while boys are typically rendered strong, adventurous, independent, and capable. Boys tend to have roles as fighters, adventurers and rescuers, while girls in their passive role tend to be caretakers, mothers, and princesses in need of rescuing, and characters that support the male figure (90). However, there are some texts that cross the border of gender limits and draw characters that are unique.

Tsao (108-9) suggests that the characters and situations in books introduce children to what the world may look like through the eyes of others, and offer opportunities for children to further construct their own views of self and the world. Strictly speaking, everything that children read contributes to the formation of self-images that help to construct their self-identity: girls can imagine themselves as women, while boys can imagine themselves as men. The impact of gender role stereotyping in children's literature has been examined in numerous studies over the past decades, among others, Carol Kortenhaus and Jack Demarest's "Gender Role Stereotyping in Children's Literature: An Update", or Collins, Ingoldsby and M. Dellmann's "Sex-role Stereotyping in Children's Literature: A Change from the Past". Literature is considered to influence young children's perceptions of gender stereotypes, and that gender bias is present in the content, language, and illustrations of many children's books. The two approaches – ethics of care and social identity—will help us to look at the personalities of the orphan heroes and heroines of the selected novels in order to establish whether significant differences according to their gender can be observed in the way they adapt to society from the perspective of the above-mentioned parameters.

This study traces the progress of the heroes and heroines in dealing with challenges they face as orphans. It also discusses their ability to live in society despite their loss of a family. *The Adventures of Tom Sawyer* (1876) and *Peter and Wendy* (1911) present two orphans heroes: Tom Sawyer, and Peter Pan, while *The Wonderful Wizard of Oz* (1900) and *The Secret Garden* (1910) present two orphan heroines: Dorothy and Mary. The comparison between the two genders may help us elucidate whether orphans deal with their orphaned status in a different way depending on whether they are boys or girls, particularly if we take into account that orphan stories at the turn of the twentieth century reflect important notions of prevailed ideas concerning both orphans and gender at that time. Two texts, *The Adventures of Tom Sawyer* and *The Secret Garden* take place in a realistic setting, while *Peter and Wendy* and *The Wonderful Wizard of Oz* move between a recognizably realistic setting and a fantasy realm. Those four texts represent the spirit of the age and talk about the efforts of orphans as ordinary individuals to navigate their way through the trials of life. Presenting different genres is important to shed light on different settings; the use of magic and supernatural elements in fantasy gives more freedom to the characters to go in their journey to prove themselves, while a realistic setting depicts their everyday life and highlights social and personal events or issues that mirror their struggle. As a result, the comparison shows how orphans deal with their foster family, their views on home and how they prove their social identity when they are bound by a realistic surrounding or have the freedom to overcome any difficulty with the help of the supernatural element.

The three criteria above mentioned to analyse the character of the orphan in each text have been selected because they seem to be particularly suitable to look into the way orphan male and female heroes perceive themselves in relation to a society in which they still have to find a place, given that they have lost the most immediate referent: the parental one, while they help reveal the weaknesses and strengths in their personalities in the way they fail or succeed in establishing these relationships. The gender-based comparison is going to reveal the similarities and differences in their behavior in relation to those criteria.

Family is, obviously, the first social environment in which the hero or heroine needs to find a place; in the case of an orphan, this happens to be a foster family. Whether loving or tiring, relationships with parents, children, and siblings – or the lack of such –possibly play the most important role in people's lives. The same goes for literary characters. Their beliefs about family can be challenged, reshaped, or reaffirmed as a result of their journeys through the story. Orphan characters in literature reflect in many cases the challenges real orphans have to face in real life. Trying to trace this complex relationship is not easy, as it goes through many changes during the incidents of each novel. Some orphans succeed in adapting to their new life while others fail; it all depends on the individual's character and the ability to accept the new standards of life.

Orphans who live with foster families usually need extra attention and support. They are unable to express what they really feel and prefer to hide those feelings. Seeing things from those characters' perspective and understanding their motives may shed light on orphan children's life experience, both to the observer and to the child him/herself ("Children and emotions: How to help"). This criterion is going to be discussed through the ethics of care approach which will focus on care and justice as important features.

By focusing the narrative point of view on the child protagonist, the chosen literary texts reveal a lot about how those characters feel and the emotional pressures they suffer from. Friends can be considered the orphan's substitute families; in their friends' company, orphans usually find the emotional balance they seek for. Through friendships, children learn how to relate with others; they develop social skills as they teach each other how to be good friends. When children have difficulty in making friends or in keeping them, it often leads to their experiencing feelings of loneliness and unhappiness, together with the ensuing distress coming from a feeling of rejection, particularly given that children tend to choose friends who have similar interests and enjoy similar activities ("Helping children learn positive friendship skills"). These significant aspects of the relationship between orphans and others, especially friends, are reflected in literature in general, and in the selected texts in particular. Our literary orphans seek to surround themselves with friends as a substitute for the loss of their biological family. This criterion is going to be discussed through the lens provided by the ethics of care, as it offers an interesting insight on the way heroes and heroines relate to people other than their foster family, including animal friends, since they are not bound to them through any type of obligation.

The orphans' search for identity is the second criterion which discusses how the characters' awareness of their inner selves is essential to their eventual achievement of self-actualization. It is important for the orphans to understand that identity is not fixed, but shaped by experiences. When they have positive experiences, they develop an understanding of themselves as significant and respected, and feel a sense of belonging. Relationships are the foundations for the construction of identity. When they know their way to find who they are and prove their individual identities, they demonstrate an increasing awareness of the needs and rights of others , become open to new challenges and discoveries, and increasingly co-operate and work collaboratively with others ("E. Y. L. F. Outcomes").

The orphans' way to prove themselves in the selected novels may change depending on their gender, but it follows the same structural pattern. They usually try to surround themselves with friends from whom they extract their position as vital characters and, as a result, increase their self-confidence. This criterion is going to be examined from the perspective of social identity theory, which concentrates on social identification and its seven components: Self-categorization, Evaluation, Importance, Attachment and Sense of Interdependence, Social embeddedness, Behavioral involvement, and Content and Meaning (Ashmore et al. 81).

The third criterion deals with orphans' relationship with the surroundings and sheds light on the role played by their environment in shaping their personalities and the construction of the concept of home. Orphans may leave one place and move to another in order to settle and feel more secured. Thus, they find it easier to adapt to where they live. Place can be considered crucial to their wellbeing as they tend to relate it to the idea of belonging, particularly the concept of home, which will also come into the analysis, given that, as we will see, what they come to understand as "home" after their different adventures, reveals a lot about the forming of their personalities.

In order to understand the particular situation of the orphan characters in the selected texts, part one includes two sections. Section one presents a socio-historical introduction, in which the social conditions of orphans at the end of the nineteenth century and the beginning of the twentieth century are detailed, together with an exploration of the concept of childhood in this period in Great Britain and the United States of America. The socio-historical background gives an introduction to the conditions of orphans and orphanages at the turn of the twentieth century, while it also deals with orphan characters in English and American literature. When studying the end of the nineteenth century and the beginning of the twentieth, or what is known as the *fin de siècle*, big changes are revealed concerning the perception of childhood, which will also be looked into. My hope is that this introduction will make it easier to relate the texts to the period of time in which they were published. Section two introduces the theoretical framework that will guide my analysis of the four selected texts: ethics of care from a gender perspective, and social identity theory.

Fiction is one of the most successful methods to convey the values and norms of a society to its members, and the way male and female characters are presented in children's literature may shed some light concerning the expectations of a society regarding its younger members. Peterson & Lach believe that "Gender development is a critical part of the earliest and most important learning experiences of the young child" (188), while Mary Narahara, in her dissertation *Gender Stereotypes in Children's Picture Books* concludes that nineteenth-century literature reflected the traditional values of the time and served as socializing tools to transmit (and, on occasion, challenge) these values to the next generation.

Ethics of care pays special emphasis on the moral importance of meeting people's needs. It explains the relationships and dependencies in human life in terms of care-givers and care-receivers that evolve in a network of social relations (Sander-Staudt). Carol Gilligan's work on ethics of care is applied to the texts chosen, especially her theory about the importance of responsiveness in relationships and how this can be achieved by paying attention, listening, and responding to others (Carol Gilligan: Interview). Virginia Held's book *The Ethics of Care: Personal, Political, and Global* will also be taken into account since it focuses on ethics of care beyond the more immediate community. The work of another important figure in this field, Nel Noddings, will also be taken into account. Noddings is well known for relating the ethics of care to a maternal perspective in her book *The Maternal Factor: Two Paths to Morality*. Another significant aspect of Noddings' ethics of care is her classification of people as "caring" and "cared-for", developed in her book *Caring: A Relational Approach to Ethics and Moral Education*. Finally, I will also make use of Daniel Engster's views on animal welfare issues presented in his article "Care Ethics and Animals Welfare".

The theory of social identity has been chosen to analyse the heroes' and heroines' attitudes towards society. As explained by Michael Hogg (111), Henry Tajfel, a very significant figure in this field, was particularly interested in social perception, social categorization, social comparison and prejudice, discrimination and intergroup conflict; yet, evidently, essential to social identity theory is the concept of social identification, which Derek Chadee defines as "how an individual perceives his or her group, and his or her membership thereof, in some form or other as meaningful, desired, and important" (214). As mentioned before, Ashmore, Deaux & McLaughlin-Volpe, in their article "An Organizing Framework for Collective Identity: Articulation and Significance of Multidimensionality", studied social identification and concluded that it consists of seven theoretically distinguishable components: (1) self-categorization, (2) evaluation, (3) importance, (4) attachment and interdependence, (5) social embeddedness, (6) behavioral involvement, and (7) content and meaning (81). I will be using these categories in my analysis.

Part two also consists of two sections. Section one will be devoted to a close reading of the narratives presenting male orphan heroes ,Tom in *The Adventures of Tom Sawyer* and Peter Pan in *Peter and Wendy*, while section two will do the same with two female orphan heroines, Dorothy in *The Wonderful Wizard of Oz*, and Mary in *The Secret Garden*. In both sections, I will compare the four novels according to the two established criteria and include a gender-based comparison between orphan heroes and heroines according to the three criteria discussed earlier, together with the theoretical framework provided by ethics of care, social identity, and looking at the role played by setting. For the first criterion, the ethics of care approach is expected to be particularly useful, since it concerns the characters' relationships with their foster families and friends (both human and other-than-human). For the second criterion, social identity theory will be particularly relevant in looking at the way the chosen heroes and heroines forge their own identity, and the paths they follow to do so. The third criterion is concerned with the construction and perception of the idea of home, since it will enable us to see whether, in the selected texts, there are significant differences in the way the perception of what constitutes a home varies depending on the character's gender.

Avoiding as much as possible to fall into the trap of generalisation, the results of this study will hopefully show whether there are significant gender differences in the way the orphan characters of the selected novels behave regarding their family, friends, their domestic environments, and in the way they forge their identity. Given the socio-historical context of the chosen novels, it is to be expected that orphan heroes should tend to be better care receivers than care givers, and rely on female characters to provide that care. It is also to be expected that they tend to be less emotional and better at exerting leadership than their female counterparts, while, concerning their relationship with "home", one can expect that they are not ready to adapt unless they find the care and attention they need. In contrast to male orphans, we expect to find orphan heroines that excel at being care givers, even when they are in dire need of care themselves. At the same time, taking into account contemporary discourses concerning female education and position in the family, it should not be surprising if home was almost automatically connected with motherhood and domesticity.

I would like to add that, apart from a strong academic interest, I have a personal motive to carry out this study, which is my own experience of living in a country where the number of orphans, according to statistics, is over three millions (Iraqi Orphan Foundation). In more than thirty years, wars have been tearing people’s lives and the result has been an increasing number of orphans. On a professional level, this study has helped me to understand how orphans may perceive themselves and the world surrounding them – always taking into account that these are fictional accounts of orphans’ experiences – and it definitely helps me in my teaching practice. I teach English literature in a city that is known for its high number of orphans, after the acts of genocide of the 1980s. By presenting these texts to my students and analysing the characters of their heroes and heroines, I hope they can bring their own life-narratives to their act of reading and find inspiration to learn to cope with their orphan status.

I sincerely hope that the results of this study would benefit current and future children’s literature researchers in that it complements existing literature on the heroes and heroines of children’s fiction and it aids in providing a wider understanding of the character of the orphan.

PART I

SOCIO-HISTORICAL BACKGROUND
AND
THEORETICAL FRAMEWORK

This thesis will look into orphan characters in English and American literature at the turn of the twentieth century, with the goal of looking into the possible differences in the portrayal presented according to gender. Our aim is not to generalise as to the extent of how these differences may be extrapolated to all contemporary texts having orphans as protagonists; yet, by placing the figure of the orphan in its context and taking popular fictional works as our object of analysis, we will look into the extent to which established views on gender differences permeate children's literature and contribute to perpetuating existing gender roles. The aim is to study the way the orphan heroes and heroines in the selected fictional works perceive themselves in relationship to the society in which they have to find a place. Prior to doing that, it is useful to take a look at the living conditions of real orphans in the period to which our selected texts belong.

1.1 Socio-historical background: Orphans in the nineteenth century and beginning of the twentieth

1.1.1. Orphans in Great Britain

The nineteenth century is considered one of important transformations in Britain and the British people. All aspects of life – social, economic, and political – were heading forward. The population of Britain rose from 10.5 million in 1801 to over 37 million in 1901. The British Empire grew to be one of the largest in the world, including territories on every inhabitable continent. It was the century that witnessed the clash between science and religion, which started with Darwin's *Origin of Species* (1859), the first electrical telegraph, and more legal rights for women (Williams 2). George Macaulay Trevelyan, one of the first historians to write about the history of Britain in the nineteenth century, stated in his *British History in the Nineteenth Century* (1927) that the rhythm of change was more rapid than in any other era in which economic growth led to social and political change (2). The nineteenth century witnessed an increasing complexity of the nation's economic life; not only was there an expansion in manufacturing production and the extractive industries, but also in the service sector, including retail distribution, banking and insurance (Horn 19).

The Industrial Revolution marked the end of prosperity for agriculture, which had been the vein of England’s finances for centuries. In 1851, one fourth of all employed males worked in agriculture; by the end of the century there were only half left (Mitchell 48). There were many reasons behind this deterioration. Large numbers of peasants could not prove titles to any land at all, and were consequently ignored, while others owned small lands that were not economically workable. As a result, they sold their shares of these lands to bigger men and became landless. Losing their lands not only meant that they were jobless, but also that the villagers could no longer raise their own animals or collect the turf and wood for firing. Another reason was the new farming methods that required fewer labourers; besides, agricultural labourers had the lowest pay in comparison to other jobs, which threatened them and their families with starvation (Evans 13-15).

Escaping the harsh life and poverty, factories seemed to be the only haven for jobless men and women. Their need of money pushed them to work there accepting all the difficult conditions that surrounded them. The advantages of having workers outnumbered the advantages of having steam engines, since human beings were cheaper to install and, when they were sick and could not work, their employer did not have to pay them. If they made a mistake, he could fire them immediately, and when there was no work, he could get rid of them. People worked in the tailoring, shoe, and umbrella industries in addition to the cotton and wool industries. Traditional available jobs for women were domestic services, agricultural work, textiles, stitching, and washing. Apart from those jobs, it was difficult for a woman to compete with men to get better opportunities that were high-waged (Hoppen 58).

In fact, factories were not controlled by regulations or restrictions. People struggled for any available job so they learnt to bear the harshest conditions without saying a word. There were no age limits for working till the 1950s, and, given that there was no regulation of working hours, people had to work between twelve and fourteen hours a day, frequently in dirty and ill-lit environments. Even the wages were almost below subsistence level. Children were not spared the hardship of working in such environment. Those who were five or six years of age worked tending the machines or collecting the waste under them, while the ten-year-olds worked the same number of hours as adults. Families struggled to keep their children out of this killing circle of work because of the disease, deformity, and death that it could bring. Little food, no resting hours, no weekends and long working hours meant that children were treated like slaves (Evans 16).

The horrible spread of poverty and the bad conditions of working in factories led to the amendment of the Poor Law in 1834. It is important to mention that the English Poor Laws were a system of poor relief which existed in England and Wales that developed out of late-medieval and Tudor-era laws before being codified in 1587–98. The Poor Law system was in existence until the emergence of the modern welfare state after World War II (Spicker).

The Poor Law stated that each parish had to take care of its poor people, the funding money being raised by taxes on the middle and upper classes, who usually complained that their money went to lazy people who did not want to work. As a consequence, criticism against the Poor Law mounted, leading to its amendment in 1834, the main aim of which was to change the administrative system of the law. In other words, it reshaped the body of the commission by dividing the 15000 parishes of England and Wales into new administrative units called Poor Law unions, each run by elected Boards of Guardians. Each union built a workhouse in case there was not one. The new Poor Law ensured that the poor were housed in workhouses, clothed and fed, and that the children who entered the workhouse would receive some schooling. In return for this care, all workhouse paupers had to work for several hours each day. However, the conditions inside those workhouses were really harsh. The unions intentionally made it so in order to decrease the number of people seeking financial help. Moreover, in the workhouses, the family unit was destroyed: husbands were split up from their wives, and children were kept in separate rooms with the elderly. Adults were forced to work hard in difficult jobs, like picking oakum or breaking stones, while children were also obliged to work in mines and factories without any consideration to age or working hours. Going to the workhouse was a threat to poor people who became sick and unemployed. Accordingly, they ended up considering it a punishment rather than help (“1834 Poor Law”).

Orphans suffered from the worst conditions, more than anyone else in the workhouse. At that time, they only had three options to survive in their harsh world. If they were lucky, relatives or siblings would adopt them and take complete responsibility for them. The second option was going to the workhouses, while the third and worst was begging in the streets. Orphans who found themselves in this situation were called “waifs” or “street Arabs”, and the streets were their school and home. In his book *The Erosion of Childhood*, Lionel Rose provides examples of children that were bought, sold, and abused, stating that the authorities did not do anything to stop this and help the children. According to the Vagrancy Act of 1824, children were punished if they were caught begging because this law targeted vagrants of all ages (95). He relates the case of two children, aged six and seven, who had no parents and were found wandering:

> These small children were locked up in a solitary cell for the seven days with absolutely nothing to do and with no human to speak to them but the turnkeys who brought them their meals. And this frightful punishment … was inflicted upon those poor children for the crime of poverty. (Ibid 96)

In 1876, the Education Act was passed, which obliged the authorities to send wandering children or young beggars to school. The Act, however, was simply ignored and streets remained the only haven that orphans escaped to. On the other hand, large numbers of orphans and deserted children were adopted by other members of the family or by fostering families. There was no adoption law in England until the 1920s, so any adoption in the nineteenth century had to be informal. If the orphan was of the same social rank as the adopting family, s/he would be treated like a member of the family. However, if the adopting family was of a higher social rank, then the adopted child would be treated as an inferior (“The New Education Act”).

In 1870, the Poor Law Board authorised guardians to place selected children with families. The aim was to put orphans and deserted children in good homes and to take them out of their corrupted environment, so that – the hope was – they might become “good citizens” instead of thieves. George Belhmer, in his book *Friends of the Family*, mentions that the constant need of servants might have been a factor in the minds of middle-class women who accepted to adopt such children (285). It seemed that the problem of girls was bigger than the problem of boys, since they were offered training in the workhouses but they ran the risk of being corrupted in the future, given that they were asked to nurse little children, which made them mix with older women, usually mothers of illegitimate children. Girls were taught about the importance of “home” as if it was the only sphere for women, but without giving them any idea about what "home" might really be. They needed affection, care, and to be understood as individuals; instead, they were put together in prison-like buildings. Besides, the training they received was insufficient, which made them ignorant about household duties. The result more often than not was their absolute failure when they went to the real world to try to learn such duties. Their ignorance led to the harshness of their employers and, in many cases, they came back to the workhouse unable to provide themselves with the simplest necessities of life (Hill 23-4).

"Ins and outs" was a popular term among workhouses' dwellers and guardians, which was used to refer to the children of poor people who could not afford their living and kept entering and leaving the workhouse. Reformers at that time considered them a threat to the bourgeois notions of domesticity and individuality because they were perceived as a constant source of contamination. Those children were not separated completely from their families and the tough environment they lived in. As a result, they used to bring with them to the workhouses all their bad habits, which other orphans and deserted children who did not have contact with the outside world would learn from them (Murdoch 48).

Society differentiated between casual children, "ins and outs", and orphans. Casual children were usually known for their sexual knowledge and bad behaviour, and the only way to prevent their negative influence upon other children was to keep them apart, hoping that this would involve a decrease in the percentage of sickness and moral corruption. Due to the increasing problems in the workhouses, reformers sought to find other ways to raise orphans. The District School was a good example of those institutions. It guaranteed well-behaved children with a bright future by putting 35 orphans or deserted children under the care of a married couple, thus presenting them with the spirit of "home", unlike the prison-like workhouse. Besides, it separated children from the contamination of adults and casual children while enforcing the power of individuality. Children in workhouses wore the same uniform, sang the morning hymn all together, and seemed to be obedient in the presence of the masters. In such an atmosphere, it was impossible to develop any individuality of character. That is why the district school presented something new, and, consequently, it was a good example (Murdoch 50-1).

The Ragged School was another kind of institution which tried to save poor children from their ignorance and misery. It started in the eighteenth century and it was called so because the children who attended it had very ragged clothes on and rarely wore shoes. In the beginning, the teachers were volunteers who cared for poor children, but as the number of children increased, teachers started to receive a salary. Ragged Schools provided food and shelter in cold winter as well as basic lessons and moral guidance. Children were also taught how to be careful with their money ("Ragged Schools, Industrial Schools and Reformatories").

At the end of the nineteenth century, a new institution to save orphans and deserted children was founded: the Cottage Homes, a series of buildings in which twenty to thirty children were housed, many of which had their own facilities, such as schools, chapels, and infirmaries. Usually each cottage was run by a woman or a couple. Life in the cottage home followed discipline and strict routines for schooling and meal times, and children usually wore uniforms. Some cottage homes lasted till the eighties of the twentieth century ("Cottage Homes").

The recreation of domestic life in cottage homes reinforced the belief of the importance of family and home. The first fathers in those homes were artisans – bakers, plumbers, carpenters, tailors, or shoemakers – who provided a role model and industrial training for the boys. The mothers also belonged to the working class, which had a good influence on girls. The importance of such institutions resided on the fact that they presented an anti-industrial model in which children could be protected from the vice in the outside world (Murdoch 61-2).

Despite the obstacles that the social welfare faced at that time, the system that had been founded was considered the foundation stone of social welfare in both England and America in the nineteenth and twentieth centuries. It is fair to say that this system saved thousands of children from absolute poverty and life in the streets, which was an improvement if compared with other countries. Different aspects of industrial and social development changed the lives of people and made them easier in one way or another.

1.1.2. Orphans in the United States of America

The beginning of the nineteenth century was promising to Americans in the United States. They had a government and a constitution, on the one hand, and a developing trade and industry on the other. However, the Industrial Revolution exerted the greatest influence on America financially, socially, and politically. It changed the lives of workers since they had to work in large factories instead of their small shops. Besides, the factories moved from rural areas to urban ones, which made many young men leave their farms and migrate to cities. As in Britain, the conditions inside the factories were very bad, with an unhealthy environment and long working hours. As a result, many new laws were passed to protect and support people ("The Industrial Revolution in the United States").

The nineteenth century was also one of wars and dramatic social changes for the United States. There were clashes between the different ethnic groups which formed – then as now – the mosaic of American society. Between the 1812 war with Britain and the attempts to put the Native Americans in reservations at the end of the century, America suffered and lost a lot during the years of wars. However, the constant waves of migrants added stability to the working power.

The Industrial Revolution added another reason for the existence of poor, orphans, foundlings, and indentured, which were all terms to describe children who had tasted the bitterness of life and lived in almshouses, poorhouses, shelters, and prisons. There were different kinds of welfare institutions, such as separate orphanages for white, black, and red children. Between slavery, European immigration, and Indian Reservations, orphans were the first victims who paid the cost of their orphan status in nineteenth-century America (Katz 3).

Early in the nineteenth century, the line separating the working class from people in need did not exist. Workers could not save any money when they were fired; they could not afford living during the period of unemployment and, therefore, had to travel away from their houses in search of work. In addition to that, mechanisation played an important role in making people redundant, and the replacement of workers by machines led to poverty. Depression times also had their effect on work and workers, when thousands lost their jobs. Sickness was another reason that sent people to poorhouses where the health conditions were extremely bad and medical care was poor (Ibid 4-5).

Newly arrived immigrants faced the same destiny. They had spent all their money to travel to the United States only to end up working in low-paying jobs, such as building canals or railroads and when the projects were completed, they found themselves jobless, with a family that they could not provide for, not even with the simplest necessities of life.

As was the case in Britain, rich people had their own opinion about poverty, believing that the poor were the only ones to blame for their bad conditions. They were believed to be satisfied living in poverty, and their children were considered vicious and vagrant, a way of thinking which obviously made their conditions worse. Fortunately, there were people who supported the poor and helped in providing them with a better life. Local government, churches, and charities offered them food, firewood, and small sums of money. The increasing need for these aids became costly. Some towns and cities spent more on relief for the poor than on building schools, paving roads, or anything else. As a result, there was a worry that the constant help of the poor might destroy their desire to work (Reef 5-6).

Throughout the nineteenth century and after having been through more than one war, the number of poor people increased, and helping them became more difficult. There were two main institutions helping the poor, sick, and orphans at that time: the poor house and the almshouse. The poorhouse was a government-run facility within the goal of—as its name clearly indicates—helping out the poor. They were tax-supported residential institutions to which people were required to go if they could not support themselves. By the end of the Civil War, they started to increase in number and to spread from cities to towns. In the south, there were fewer because slave-owners were responsible for the slaves who formed the majority of the poor there. The problem of the poorhouses from the beginning until the middle of the century lay in the fact that they were a kind of relief that depended on auctions. In other words, they were sold in an auction to the lowest bidder and the most avaricious men. In any case, those poorhouses were controlled town by town. People usually requested help from the community Overseer of the Poor (sometimes also called a Poor Master) – an elected town official. The almshouse was another way to provide food and shelter to the poor. It was a charitable housing provided to people could no longer work and was generally maintained by charity ("Historical Overview of the American Poorhouse System").

Such institutions were supposed to be a haven for the poor but they inevitably turned out to be the opposite. As Henry Folks, a pioneering social worker, observed, the poorhouse became the dumping-ground for the wreckage and waste of human society (qtd. in Reef 9). Children were in constant contact with the sick and dying, thieves, and prostitutes; therefore, the only solution was to place them in separate buildings called Orphan Asylums, established by government, churches, and private charities. They segregated children according to their gender, while some also divided them according to age, others by ethnic group, and others by religion. In America, these orphan asylums were founded according to people's needs. Some, for instance, were established to house children who had lost their parents because of diseases and epidemics, such as yellow fever and cholera. That was the case in 1832, when a cholera epidemic that raided the United States killed thousands of people and orphaned many children. In Cincinnati, 41 persons died in a single day. As soon as the epidemic started to disappear, city residents opened an orphan asylum to take care of the children who had become parentless. Volunteers provided them with food, clothes, and blankets. Another important reason for founding orphan asylums was war. Early in the nineteenth century, after the 1812 war, a group of ladies founded the Washington City Orphan Asylum to house girls orphaned by war. By 1860, there were 124 orphan asylums in the United States. After almost 30 years the number increased to 613, containing more than 50,000 children (Reef 9-11).

The Native Americans had greatly affected and been affected by the events of the nineteent century. They participated in all the wars and they defended their existence fiercely. The so called "Indian Wars" had cost them their land, many human lives, and had reshaped their future. They had also left hundreds of orphans who, for a long time, usually found their way to be with a family, since they were adopted by family members or by other members of the tribe. However, in 1855, the Thomas Asylum for Orphan and Destitute Indian Children was founded as a private institution receiving state aid for Indian orphans coming from all reservations in the state. The institution was under the control of a board of trustees, composed of five white and five Indian members. It was sustained by private donations, by appropriations for the State

Treasury, and annual allowances from the Indian department at Washington ("Orphan & Orphanage Records").

The case of African American orphans was a different issue. Before the Civil War, the owners of slaves were responsible for these orphans, but afterwards, they ended up in orphanages. If children were the weakest victims of war, this was even more so if their parents were slaves. After the Civil War started, hundreds of thousands of African American slaves escaped their owners and went for protection in the north. The northern soldiers called them "contrabands" and they lived in special camps in the muddy banks of the Mississippi river. Many people died every day because of hunger and diseases leaving orphans alone in the world; they soon became a common sight, wandering around in the camps. As a result, some citizens opened up asylums to take care of them. After the war, the government established orphanages for black children in New Orleans, Charleston, South Carolina, and other cities (Reef 77).

At the end of the nineteenth century, criticism against poorhouses, almshouses, and orphan asylums increased. People realised that the problem of destitute children was not an easy one to solve. Rev. Charles Loring Brace was among the first who believed that putting large number of children together would deprive them of sympathy and love. He insisted that such institutions left those young people unprepared for life. What Children's Aid society and its chief officer Brace did was remove the urban poor and orphan children to the less populated and more rural areas of the country. The term used was "placing out" and the children placed out were called "the orphans' trains" (Ibid 50-1).

The twentieth century started with optimism and progress for the United States. Industry and a strong economy were the main reasons which transformed America into one of the most powerful nations in the world. In only a few decades, the industrial revolution was heading forward, providing people with more jobs while new inventions improved everyday life. The number of immigrants increased, the west of the continent was calm and free of Indian resistance, and educational opportunities were expanding, thus paving the way to the emergence of more practical ways to care for orphans.

1.1.3. Changing perceptions of children

The end of the nineteenth century and the beginning of the twentieth, or what is known as the *fin de siècle,* witnessed big changes concerning the perception of childhood. However, this change started gradually in the beginning of nineteenth, when there was a sort of revolution in perception of the concept of childhood in general and of children as individuals in particular. Childhood was increasingly seen as a separate stage of life which needed to be devoted distinctive educational attention in order to prepare the child for adulthood. It was important to separate the children's world from that of adults. Children were separated from their parents at home, as they spent most of their time in the nursery, and with their tutors or governesses, seeing their parents only few hours a day. This was usually in the middle and upper classes; the working class, however, had its share of the new concept of childhood. They also participated in mass education and enjoyed a separate sphere apart from adults (Mook 5-6).

In England, the Victorian era has been considered the "golden age of childhood"—at least for the middle and upper classes. Growing attention was paid to children, not only by their parents, but also by artists, writers, and toy manufacturers. In this period, many writers adored children for their perceived innocence. For example, Dickens wrote:

> They are idols of heart and household;
> They are angels of God in disguise;
> His sunlight still sleeps in their tresses,
> His glory still gleams in their eyes. (Carman et al.)

This adoration was also reflected in many other artistic discourses of the period. Numerous sentimentalised paintings of boys and girls from upper and middle classes appeared, especially in the second half of the century. The period paintings did reveal large gender differences between girls and boys. Girls were mostly portrayed as sweet, pious, pretty, passive, and self-effacing. One also notices the image of the maternal little girl taking care of her siblings, pet, or doll, or role-playing the social roles of wife and mother performing domestic tasks. Actually, there was not much difference in the perception of girls and women. (Mook 141-2). Concerning the paintings of the time, Casteras comments that "the perfect woman was girlish, and the perfect girl was womanly" (5). Boys, on the other hand, were pictured as freer, more independent, adventurous, mischievous, and aggressive. Misconduct, bullying, and even violent behaviour were displayed, especially in schools and school yards.

However, by the middle of the nineteenth century there were multitudes of poor children who did not enjoy what other classes had. Armies of neglected and destitute children filled the streets of London and juvenile crime, abuse, and homelessness were common at that time. Charles Dickens immediately springs to mind as one of the best authors to portray the dilemma of those children in his famous works *Oliver Twist* (1837) and *David Copperfield* (1849). Consequently, children of the lower classes were treated as adults since they bore the responsibility common to their parents (Mook 6-8). Towards the end of the nineteenth century, the difference between upper- and middle-class, on the one hand, and lower-class children, on the other, became increasingly clear. Working-class children in both town and country helped the family income by looking after their younger siblings so that their mothers could work. They collected coal that had been dropped in the railway shunting yard; they gathered fruit and firewood, delivered newspapers, or worked as errand boys. The money they earned was handed over to support the family, and it somehow gave them status and self-esteem (Sandin 9).

Barnardo is a leading children's charity figure in England. Dr Thomas John Barnardo became so concerned about the plight of street children in the East End of London that he opened up an orphanage which has since become a model for the setting up of others throughout the UK. Barnardo's name has been associated with the institutional care of children and young people. He describes their approach to caring for children in the following way:

> Children have only one chance of a childhood. They deserve to be protected from harm, to enjoy good emotional, mental and physical health, and to feel that they belong in their home, at school and in their local community. (qtd. in Kehily 3)

The twentieth century presented a completely different perspective concerning childhood. In the modern system, children were separated from adults in schools, where they received formal and abstract instruction and were divided by age and grade. Early social scientists saw the modern nuclear family and the recognition of childhood as a separate stage of life as indications of having reached the highest level of development and as manifestations of our belief in progress. The family reflected the modern themes of order and regularity, as well as the belief in universal moral principles and values. Within the modern family, the child continued to feel overall safe, protected from the outside world. The parents, on their side, continued to do all they could to protect the child's innocence and lead them into adulthood. The nuclear family's structure, sentiments, and values were especially beneficial for children and reflected a degree of child centeredness unknown in the history of childhood. This ideal of a sheltered, protected childhood was captured by Ellen Key when she termed the twentieth century "the century of the child" (Mook 144).

1. 2. Theoretical framework: Gender issues, ethics of care and social identity

1.2.1. Ethics of care from a gender perspective

Accepting the postulate that gender can be considered a cultural construct or "social construction" (Turner-Bowker 461), and its performativity aspects introduced by Butler (1990), it is to be expected that certain behaviours, appearance, mannerisms, personality are to be considered the norm in a particular society regarding gender (Risman & Davis 743), and these will be represented in the cultural products consumed by that society's members, including children.

The social environment is essential in defining and affecting the individuals' expectations of success. Therefore, expectations of society greatly influence the different behaviours of the genders (Shields & Dicicco 494). Societal norms which usually expect men and women to have different roles in society and contradict the theory of biological factors (e.g. the body and hormones) are responsible for gender distinctions according to Priess & Hyde (102). In addition to that, they state that closer relationships between individuals (family members, friends, and teachers) also participate in shaping the "gender-role development" (103).

West & Zimmerman suggest that aspects of behaviour are usually included in gender roles, which means that gender is something that can be "done" and "performed" (qtd. in Risman

& Davis 741). Elaborating on the ideas developed in her seminal *Gender Trouble*, philosopher Judith Butler adds in *Undoing Gender* that

> If gender is a kind of doing, an incessant activity performed, in part, without one's knowing and without one's willing, it is not for that reason automatic or mechanical. On the contrary, it is a practice or improvisation within a scene of constraint. [...] But the terms that make up one's own gender are, from the start, outside oneself, beyond oneself in a sociality that has no single author. (1)

The study of evolutionary theories reveals that psychological differences between the genders are also affected by the different reproductive roles of males and females, and emerged early in our evolution as societal individuals. For instance, any contact to other women who can offer help in taking care of children leads to a successful upbringing (Priess & Hyde 100). This influences the way women and men perform their respective gender roles, as suggested by Priess & Hyde:

> Therefore, women are more likely to exhibit nurturance, affiliative behaviors, and strong communication skills that help them care for children and acquire help in childbearing tasks. Men are more likely to benefit reproductively from enjoying high status and control of resources in a community, and therefore may exhibit competitiveness or aggressiveness, larger physical size, strong spatial skills, and greater range of travel, which help them to locate and compete for potential mates and valuable resources. (Ibid)

Nineteenth-century literature reflected the traditional values of the time and served as socialising tool to transmit (and, on occasion, challenge) these values to the next generation. Boys and girls were expected to have a distinctive conduct, and the messages in the stories tended to perpetuate these conducts for each genders (Narahara 4). Peterson & Lach believed that "Gender development is a critical part of the earliest and most important learning experiences of the young child" (188). This is shown later in the nineteenth century, when there were books for boys and for girls: domestic fiction, which was mainly directed to girls, and adventure books, mostly addressed to boys.

Fiction is one of the most successful methods to convey the values and norms of a society to its members. Kortenhaus & Demarest state that books have an effect on the way children come to understand their own gender and that of the opposite sex, since they allow them to learn about how other boys and girls behave and experience worlds outside their everyday environment. Even with the arrival of other popular culture mediums, such as movies and television, books seem to have a longer effect because they can be read and reread. As a result, the characters in children's books influence children's perceptions of socially accepted roles and values of how males and females are supposed to behave in a relatively enduring way (221). Thyssen believes that children's gender identity is mainly shaped by the prevalent gender role stereotypes shared by society. She adds that some critics, such as Weitzman, Eifler, Hokada and Ross, suggest that there is a predominance of male characters in children's literature, and these are represented in roles associated with power and success, while female characters are more often represented in domestic or subordinate roles. She adds that recent studies show that little has changed in this regard (6). In fact, in the literature of the period that concerns us, boys were usually brought up by texts that helped them to define their identities through heroic individualism and competition, particularly through separation from home, friends, and family; living adventures in the outside world. In contrast, girls were brought up to define their identities through connection, cooperation, self-sacrifice, domesticity, and community in an indoor world of love and caring. ("Gender Roles in Literature").

Diekman & Murnen (373) are also convinced that stories for young readers that contain adventures, whether set in realistic or imaginary worlds, help in teaching them about existing expectations and values in the world. In addition to that, these stories inform their readers about gender roles and can change children's ideas about the world. Therefore, they suggest that the presentation of stereotypes in children's stories may affect and increase children's beliefs in traditional gender roles, while non-sexist stories decrease their biased conception of gender (Ibid). Their justification behind such belief is that most children are unable to differentiate in some cases between the real and the imaginary, and what is right or wrong; they tend in general tend to mix imagination and reality, so their knowledge of real world limitations is somehow vague.

As a child grows up, s/he gradually acquires the gender stereotypes prevalent in his/her society. As Turner-Bowker states, stereotypes are learned, widely shared, socially validated general beliefs about categories of individuals; though usually inaccurate, they are widely shared as truth and very powerful (461). Judging by the popular fiction of the period that concerns us, it is safe to infer that a boy would have just to mind finding his own way into the world by asserting his individuality through competition, while a girl would have been expected to do so through cooperation, absorbing and reproducing the ethics of care ascribed to the female sphere. As girls are trapped in passive and weak roles, boys and men are rarely presented as people demonstrating emotions of sadness and fear. Such stereotypes also affect boys' and girls' freedom to express themselves (Singh).

Regarding ethics of care, it can be defined as an approach which focuses on caring relationships between people. It takes into account moral emotions, such as empathy and sensitivity, and suggests that they lead people to act in a proper way (Sander-Staudt). In addition to this, an ethics of care gives particular emphasis to the moral importance of meeting people's needs. It explains the relationships and dependencies in human life in terms of care-givers and care-receivers, who revolve in a network of social relations. Milton Mayeroff's short book *On Caring*, originally published in 1971, is one of the original works on care ethics; however, psychologists Carol Gilligan and philosopher Nel Noddings have the credit of presenting it as a distinct theory in the mid-1980s. Both of them considered the traditional moral approaches as male biased, and worked on shedding light on the "voice of care" as a legitimate alternative to the "justice perspective" (Sander-Staudt). Other contributors to care ethics are Annette Baier, Virginia Held, Eva Feder Kittay, and Sara Ruddick.

In the early 1980s, Gilligan wrote her dissertation discussing moral development contradicting what earlier statements by Lawrence Kohlberg, her mentor. Kohlberg argued that the girls included in his studies had scored significantly lower than boys concerning their degree of moral development. This argument led Gilligan to believe that Kohlberg's model of moral development was gender biased. According to her, both men and women understand and practice care in different ways. She states that family and friends for women are important, in contrast to Kohlberg's theory, which states that the moral reasoning of girls and women is immature because they are more preoccupied with relations. Therefore, women often tend to understand morality in relation to people’s wants, needs, and interests (Sander-Staudt).

In *In a Different Voice*, considered a milestone in ethics of care theory, Carol Gilligan reflects how people see their lives and talk about them. According to her, the language they use and connections they make reveal a lot about the lives they lead, including issues such as conceptions of self and morality. In her book, Gilligan presents different modes of thinking about relationships and these modes are linked with male and female voices in psychological and literary texts. The voice that the writer refers to does not present gender but theme. In other words, the distinction between male and female voices is, in fact, a distinction between two modes of thinking. It is important to mention that these differences thrive where the factors of social status combined with biology exist (2). Gilligan also states that in matters of relationships and dependency in specific situations, women tend to behave differently from men. She believes that separation and individuation are highly tied to gender identity and this originally goes back to the separation from the mother, which is essential for the development of masculinity. For girls and women, feminine identity is not related to the achievement of separation from the mother or on the progress of individuation. Masculinity can be therefore defined in relation to separation, while femininity is defined through attachment. Therefore, male gender identity is threatened by intimacy while female gender identity is threatened by separation. This makes males more apt to having difficulty with relationships, whereas females tend to have problems with individuation. The extent of embeddedness in social interaction and personal relationships that surround women’s lives stands as a big difference when they are compared to men (8).

Beth Maschinot argues that Carol Gilligan actually concludes that men and women have different voices when it comes to issues of morality . She calls these different perspectives concerning morality as gender related. In other words, boys tend to be defined more by “justice” or “autonomy”, while girls are defined by “care” or “connection” (643).

Looking at Gilligan’s ethics of care, Tong (82) agrees that the study of the role of intimacy and self-individuation in men’s and women’s lives reveals that men, due to separation and autonomy, tend to focus on issues of morality around justice, rules, fairness, and rights, whereas women, due to their attachment to family and friends, centre their discussions of morality around people’s wants, needs, interests, and aspirations. She also considers that women, more than men, put others’ needs in the first place. Women supposedly move in and out of three stages concerning their moral development:

> (1) an overemphasis on self; (2) an overemphasis on others; and (3) a proper emphasis on self in relation to others. Although a woman's moral development from an overly self-centered position (Level One), to an overly other-directed position (Level Two), and finally to a self-in relation-to-others position (Level Three) is never final, as a woman morally matures, an increasing number of her decisions will follow Level Three patterns. (Ibid)

Marilyn Friedman, in her “Beyond Caring: The De-moralization of Gender” (1987) comments on Gilligan’s “different voice” hypothesis about moral reasoning. She explains that the moralization of gender leads to relating certain moral ideals, values, virtues, and practices to specific genders. As a result, commitments are going to be seen as more appropriate to each gender. For instance, women would then be stereotypically characterised as having a concern for the welfare of others, sensitivity, emotional expressiveness, and a gentle personal style. In contrast, men are stereotyped according to certain norms that include self-confidence, personal efficacy, adventurous tendency, forceful dominance, and independence from other people. According to Gilligan, the moralization of gender is shaped through people’s way of reasoning rather than how they actually reason (Friedman 399).

In an interview conducted in June 2011, Gilligan talks about ethics by stressing that interdependence and connectedness are significant features of humans’ relationships. She has based her research on actual rather than hypothetical situations, which has made her able to relate the voice of moral theories and the voices of people on the ground. She also believes that ethics of care motivate people to be more attentive to the needs of others. She adds that it is important to be responsive in relationships and this can be achieved by paying attention, listening, and responding to others (Carol Gilligan: Interview).

Virginia Held, in her book *The Ethics of Care: Personal, Political, and Global*, presents three distinctive features of ethics of care. First, it gives importance to meeting the needs of others – for instance, among the most significant of a person’s moral concerns is caring for one’s child. Humans depend on care givers (normally their parents) for many years of their lives, so it is highly important to maintain this relationship and develop it to enable human beings to live and progress. Another significant example is taking care of those who are considered dependent, whether they are so temporarily or permanently, including elderly people (10).

Second, the ethics of care value emotion rather than reject it. Emotions such as sympathy, empathy, sensitivity, and responsiveness are seen as the kind of moral emotions that need to be cultivated. Their significance lies in the fact that they help in the implementation of the dictates of reason. Interestingly, even anger is considered a component of the moral discontent that should be felt when people are treated unjustly or inhumanely. However, this does not mean that raw emotion is the key to morality; feelings need to be reflected on and educated. It is important to differentiate between the egoistic feelings that undermine universal moral norms, and the ethics of care which, in contrast, typically appreciates the emotions and relational capabilities that enable morally concerned persons in actual interpersonal contexts to understand how to act properly (Ibid).

Third, the ethics of care does not have a neutral stand against the dominant moral theories, specifically the ones that call for abstract rules. On the contrary, it calls into question the universalistic and abstract rules of such theories. For instance, there can be universal rules permitting people to favour their friends in certain contexts, such as deciding to whom to give holiday gifts, and this is morally acceptable only because universal rules have already so judged it. Ethics of care, in contrast, is sceptical of such abstraction and reliance on universal rules and questions the priority given to them. To those who believe in the ethics of care, the compelling moral claim of the particular other may be valid even when it conflicts with the requirement usually made by moral theories (11).

Held also states that the ethics of care tends to consider people as relational and interdependent; they are deeply affected by, and involved in, relations with others. This leads to presenting the values of care between persons of unequal power, a type of relationship that is usually found between parents and children and between members of social groups of different kinds. Therefore, the ethics of care sees people's embeddedness in familial, social, and historical contexts as being basic (46).

Another important point Held tackles is the relation between intention and work in the ethics of care. She believes that if people are unable to participate in caring relations, they will be considered as individuals who are trying to be caring, but they are not yet caring persons. To be caring means to work on practicing the act of care, since, “Care … is *work* as well as en [sic] emotion or motive or intention” (51).

According to Held, there are certain attitudes of caring that typically accompany the activity of care. Caring for others usually needs the person to have and to show close attention to the feelings, needs, desires, and thoughts of those cared for, and a skill in understanding a situation from that person’s point of view. There can be a natural tendency to care for others, but in order to keep this act of care, people need to have a decision to commit morally to the ideal of caring (31).

Nel Noddings is also known as an important figure in the field of ethics of care, particularly in how she relates the ethics of care to a maternal perspective. In her book *The Maternal Factor: Two Paths to Morality*, Noddings argues that the first moments of life inside the mother’s womb are marked by a relationship of dependence with the mother since, for the embryo and foetus, life exists only in relation. Physical separation at birth initiates a caring relation once maintained almost entirely by instinct. When human life begins, there is a process of overload practices that usually develop in cultural evolution, with mothers who are capable of thoughtful planning and reflection as essential part of this process. Consequently, motherhood and care are two facets of one coin (34). According to Noddings, ethics of care has significant contributions to the notion of care giving, one of the best being its concentration on the quality of the caring relation. By taking care of others, people do something for themselves too (73).

Noddings agrees with Kant’s considerations that acts done from love or inclination are not considered of any moral worth; rather, they are considered so when they are chosen in obedience to an ethical principle (36). She believes that there is a difference between natural caring and ethical caring, but she argues that both have moral worth. She also explains that natural caring represents a moral approach to life, which refers to informal morality (a way of interacting with others that does not need explicit attention to the moral factor such as duty, principle, God’s will, or the exercise of virtue) (Ibid). It is important to mention that natural caring starts where maternal instinct prevails. Mothers care for their children instinctively and spontaneously. The relationship between a mother and a child is set from the first moment of birth. From the mother, children learn to care for each other. However, care is not only related to blood relations, but extends to wherever people come together out of common interests. Therefore, any setting that has a natural caring atmosphere is widely regarded as *good.* This atmosphere is found in families where there are circles of face to face interaction. Consequently, when natural care is missing, there will be problems in relations between people, and ethical caring is required to take its place (45). For Noddings, ethical care, in fact, needs more effort than natural caring. She also states that "The source of ethical behavior is, then, in twin sentiments—one that feels directly for the other and one that feels for and with that best self, who may accept and sustain the initial feeling rather than reject it" (80).

A significant aspect of Noddings' analysis of ethics of care is her classification of people as "caring" and "cared-for". In her book *Caring: A Relational Approach to Ethics and Moral Education*, she suggests that caring consists of two parties: the one-caring and the cared-for. It is a complementary relation that is fulfilled by both parties. Even if sometimes caring fails to reach the cared for, it is considered partly actualised (68).

Animals also have their share in the ethics of care theory. Care theorists have discussed and put outlines to animal welfare issues. Daniel Engster, in his article "Care Ethics and Animals Welfare", defines three significant points concerning human-animal relationship. According to this approach, caring may be defined as everything we do directly to help others:

> (1) to satisfy their basic needs for food, sanitary water, clothing, shelter, rest, a clean environment, basic medical care, and protection from harm; (2) to develop and maintain their basic capabilities for sensation, emotion, mobility, speech, reason, imagination, affiliation, and literacy and numeracy; and (3) to avoid harm or alleviate unwanted suffering and pain. The most general goal of caring is to help animals to survive. (522)

He elaborates that animals, in general, do not necessarily depend upon the care of human beings for their survival and development; therefore, human beings have no natural obligations to care for them. Nonetheless, according to care ethics, humans should show some kind of sympathy to animals in need, as it is morally compulsory. The significance of this assumption lies in the fact that animals share with humans many of the same basic biological needs for food, water, shelter, and protection. In addition to these needs, there are other capabilities like the need for mobility, sensation, affiliation, and perhaps emotion and some measure of imagination and reason. Moreover, animals, like humans, desire survival, functioning, and the avoidance of pain (256). Noddings also suggests that humans have moral obligations only to animals which are close, open to caring completion, and capable of reciprocity. However, she rejects exaggeration, like caring for a stray rat or to becoming a vegetarian. She is even against Peter Singer's claim that "it is specieist [sic] to favor humans over animals" (Sander-Staudt).

1.2.2. Social identity

Social Identity theory is defined by Michael Hogg (111) as "a social psychological analysis of the role of self-conception in group membership, group process, and intergroup relations", which has been discussed in social-psychological research. The origins of Social Identity theory date back to the 1970s, in the works of social psychologist Henry Tajfel, who was interested in social perception, social categorization, social comparison and prejudice, discrimination and intergroup conflict (Ibid). Turner et al. define social groups as "collections of people sharing the same social identity, compet[ing] with one another to be distinctive in evaluatively positive ways—[…] over consensual status and prestige" (42). Since "[t]he strategies that groups use in this competition are influenced by people's beliefs about the nature of intergroup relations [,] [t]his analysis became known as social identity theory" (Ibid).

In their introduction to their book *Social Identities: Multidisciplinary Approaches*, Taylor and Spencer explain that the concept of identity has a special place in social theory, since it embodies our sense of uniqueness as individual beings and as members of groups sharing values and beliefs(2). They also stress George Herbert Mead's explanation of identity's dichotomous nature: his distinction between the "I" and the "me", which sees people as reflective. According to Mead, "We cannot realise ourselves except in so far as we can recognise the other in his relationship to us. It is as he takes the attitude of the other that the individual is able to realise himself as a self" (qtd. in Taylor and Spencer 2). The division between the "I" and the "me" refers to the individuals' realisation of themselves in relation of the recognition of others, as Mead explains. There is a constant dialogue between the "I" and the "me", which reflects the negotiation between the internal and the external worlds of the self. The fact that people usually tend to show an image, an identity to those who are around, leads, consequently, to face approval or disapproval, acceptance or rejection. The group's response may lead an individual to modify future presentations to others, ignore their opinion, or feel a positive affirmation of their identity. So they constantly observe their self-presentations, and, as a result, individual and collective identity is open to continuous reassessment. Therefore, studying social identities gives people insight into the complex range of factors influencing the way they see themselves and the way they are seen by others (Ibid).

Social identification is considered a significant part of Social Identity theory. Derek Chadee defines it as "how an individual perceives his or her group, and his or her membership thereof, in some form or other as meaningful, desired, and important" (214). He adds that it usually varies from individual to individual, and from situation to situation, reflecting the extent to which group membership is incorporated into individuals' self-concept. Social identification consists of a cognitive element (self-categorization), as well as an evaluative component (the degree to which a person evaluates a group in positive or negative terms), and an affective component (Ibid).

Ashmore et al. (85-6) have studied social identification and have concluded that it consists of seven theoretically distinguishable components: (1) self-categorization, (2) evaluation, (3) importance, (4) attachment and interdependence, (5) social embeddedness, (6) behavioural involvement, and (7) content and meaning. According to this framework, *self-categorization* is a component of social identification that defines to which extent the individual is similar to other members of his /her group. It also includes the degree of certainty with which individuals self-categorise themselves in the group. The *evaluative* component refers to how individuals evaluate themselves in a given social identity in positive or negative terms. In contrast to evaluation, *importance* defines the degree to which a given social identity increases the importance of the individual's self-concept. *Attachment and interdependence* refer to the sense of oneness with a group. It also measures to which extent individuals are emotionally tied to the group. *Social embeddedness* concerns the individuals' social identities and how they are applied in their everyday lives and social relationships, while *behavioural involvement* defines the extent to which individuals' behaviour and actions are functionally dependent on their social identity. The final component of identification in Ashmore et al.'s framework is that of *content and meaning*, a dimension which refers to the extent to which the stereotypical characteristics of a social group are seen as reflecting individual traits, while it also includes ideological beliefs surrounding the groups' experience and role in society (85-6).

A positive self-image is very significant in establishing trusted human relationships. From this sense of trust the child builds with others, s/he is able to know her/himself, and understand the importance of being and feeling valued and accepted. Interaction with others teaches them how to accept others and, at the same time, accept themselves. Gradually and through social interaction, children discover the benefits of having good relationships through cooperation, acceptance, love, and caring.

Society plays a fundamental role in the process of forming the personality of orphans and their growing up. Kimball argues that orphans are outcasts and separated, not because of "any actions of their own but because of their difference from the 'normal' pattern established by society. Orphans are a reminder that the possibility of utter undesired solitude exists for any human being" (559). Nina Auerbach agrees with Kimball's opinion and adds that orphanhood seems equated with moral and psychological chaos searching for social form, because surroundings have a strong influence on the status of individuals (401). Therefore, when society treats somebody differently, it can very often provoke in the person the feeling of being an outcast. In the second part of this dissertation, the orphan heroes' and heroines' search for identity is going to be measured according to those seven components, and a gender-based comparison will be applied to determine each character's features and how they develop in their society.

Since for any individual the concept of "home" is the first environment in which they can start developing their sense of social identity, in the case of the orphan it may be even more important, taking into account that s/he has been separated from this first place in which we develop as social beings at a very early age. Looking into the significance of home to orphan heroes and heroines, will uncover more complex issues concerning their relationship to their surroundings in general. In his essay on the uses of the term "Home" in particular in Western languages, Hollander notes that the Germanic words for "Home", *Heim, ham, heem,* are derived from the Indo-European *kei*, used to refer to the action of lying down as well as to something dear or beloved. In other words, "home" means something like a place to lay one's head. He suggests that the German word for house, thought of as a building where people live, or a dwelling place for a family, is imbued with the sense of home. In English, the term "Home" derives from the Anglo-Saxon word *ham*, meaning "village, estate or town" (35).

Peter Somerville (532-3) explains Watson and Austerberry' seven signifiers for the concept of home: shelter, hearth, heart, privacy, roots, abode and (possibly) paradise. Home as "shelter" refers to the physical structure which affords protection; "Hearth" reflects the warmth and cosiness which a home provides to the body; "Heart" – very similar to the previous one – emphasises the emotional aspect which is associated images of happiness and stability, and based on relations of mutual affection and support, while "Privacy" involves the power to control one's own boundaries. The importance of this signifier lies in the fact that it refers to the possession of a certain territory and, at the same, having the power to exclude anyone from that territory. "Roots" can be seen as one's source of identity and meaningfulness, indicating the existence of a position in a structure of social relations. Home as "abode" refers to anywhere that one happens to stay, whether it be a palace or a park bench. Finally, "Paradise" reflects an idealization of home in which all the positive features are fused together. It is not considered the "real" meaning of home because it is a mere creation of the private world of each individual.

In *The Poetics of Space,* Gaston Bachelard considers the soul is in a place of dwelling. Therefore the house is an especially suitable site for phenomenological research of the intimacy of the inner mental space (17). According to him, the concept of topoanalysis can be defined as the systematic psychological studying of the sites of our intimate lives. Bachelard considers the house as the most intimate of all spaces that "protects the dreamer" and therefore, through, it one can understand the soul (6). He adds:

> Now my aim is clear: I must show that the house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind. The binding principle in the integration is the daydream. Past, present and future give the house different dynamisms, which often interfere, at times opposing, at others, stimulating one another. In the life of man, the house thrusts aside contingencies, its councils of continuity are unceasing. Without it, man would be a dispersed being. It maintains him through the storms of the heavens and through those of life. It is a body and soul. It is the human being's first world. (7)

Bachelard explains that each house symbolises that place of our earliest years and the nurturing cradle of those years. The house, therefore, is "a large cradle ... Life begins well, it begins enclosed, protected, all warm in the bosom of the house" (Ibid). This supposed first universe is considered temporal rather than a physical place. It is usually associated with the place of birth and the first enclosed space we lived in. The idea of home is repeated throughout life whenever one lives in an inhabited space as Bachelard notes:

> all really inhabited space bears the essence of the notion of home ... the imagination functions in this direction whenever the human being has found the slightest shelter: we shall see the imagination build 'walls' of impalpable shadows, comfort itself with the illusion of protection or, just the contrary, tremble behind thick walls, mistrust the staunchest ramparts ... Something closed must retain our memories, while leaving them their original value as images. Memories of the outside world will never have the same tonality as those of home and, by recalling those memories, we add to our store of dreams. (5)

In her review of Pauline Dewan's book *The House as Setting, Symbol, and Structural Motif in Children's Literature*, Maher suggests that "House" and its attendant "home" include a number of experiences, myths, political realities and desires. The home, as she asserts, is "a child's first universe" (287). It can be defined as the space in which one extracts his/her origin, one experiences different feelings of love, care, and justice. Besides, it opens doors to new social roles. It also gives certain extent of spirituality. In children's and young adult's literature, however, the house can be seen as a reflection to maturation, identity, and adaptation to life's circumstances (Ibid).

The relationship between gender and home is clearly stated in the selected novels. Written at the turn of the twentieth century, they represent the signs of the times in terms of gender. Somerville suggests that the concept of home has different meanings for women than for men in that, although both women and men locate home where the heart (and love) is, women see love as unpaid caring and labour, whereas men see it as emotional stability and gratification (235).

Lucy Waddy, in her article “Home in Children’s Fiction: Three Patterns”, classifies the characters’ attitude towards the concept of “home” in children’s stories in three types: Odyssean, Oedipal, and Promethean. She explains that “home” is the first place where the child starts to explore before being interested in the things happening outside its walls. The Odyssean pattern is found not only in children’s books but also in many folk tales and fantasy stories. Characters of this type are characterised by the love of adventures and need of security; they tend to romanticise their homes and imaginatively turn the humblest hut into a beautiful palace. This feeling is due to their belief that they are safe at home and it is where they truly belong. Returning home makes these characters realise that their adventures are meaningful. As examples of this type she gives *Peter Rabbit* by Beatrix potter, *The Wonderful Wizard of Oz* by L. Frank Baum, and *The Adventures of Tom Sawyer* (1876) by Mark Twain (13).

In the second classification, the Oedipal characters believe that home itself is the most important setting and it is where the whole events take place. In these plots, home forms the beginning, the middle, and the end. In contrast to the Odyssean type, home is not romanticised by distance. Examples of this type are *Little Women* (1869) by Louisa May Alcott, *Where the Lillies Bloom* (1969) by Bill and Vera Cleaver (Ibid).

The third and the last classification is the Promethean type. These characters are destined to creating homes for themselves, since at the beginning of their stories there is no mentioning of home at all. They tend to have special feelings towards their homes and consider themselves defined by it; in other words, home becomes their alter ego. This type of characters reflects the idea of Prometheus, who stole the fire for men and gave them the power over their environment, which consequently enabled them to create, build, and prosper. Promethean characters usually discover their own creative powers and then realise how much they can do with this power.

Stories having this kind of characters usually include a psychic growth as a structural device. Among the most famous examples are *Julie of the Wolves* (1972) by Jean Craighead George, *Island of the Blue Dolphins* (1960) by Scott O'Dell's, *Peter and Wendy* (1911), and *The Secret Garden* (1910) by Frances Hodgson Burnett (14).

Through the challenges orphan heroes and heroines in the selected texts go through, their behaviour towards foster families, groups, and home is revealed. In the next part, I will look into each one of the selected texts concentrating on the heroes' and heroines' struggle to prove themselves in society and the different ways they use to achieve this goal. The comparison between the two genders is expected to show similarities and differences between male and female orphans.

PART II

ORPHANS HEROES AND HEROINES FINDING THEIR PLACE IN SOCIETY

In this part, I will carry out an analysis of the four chosen texts: Mark Twain's The *Adventures of Tom Sawyer* (1876), J. M. Barrie's *Peter and Wendy* (1911), L. Frank Baum's *The Wonderful Wizard of Oz* (1900), and Frances Hodgson Burnett's *The Secret Garden* (1910). The main reason for choosing these texts is that, although they deal with the topic of orphanhood, they present it to children in a more palatable form, given that their protagonists do not live in the dire conditions described in the section presenting the socio-historical background. The protagonists of these novels, however, start their adventures learning how to deal with the loss of one or both parents at an early age; however, they do not suffer from mistreatment and are surrounded by some kind of care and attention.

2.1. Orphan heroes in society

This section presents an introduction to both novels, *The Adventures of Tom Sawyer* (1876) and *Peter and Wendy* (1911). It also analyses the texts according to the three criteria explained in chapter one: The orphan's adaptation to the foster family and relationship with other characters (not members of the foster family), his search for identity and his adaptation to his physical and cultural surrounding.

2.1.1. ***The Adventures of Tom Sawyer*** **(1867)**

"Tom Sawyer is simply a hymn, put into prose form to give it a worldly air."

(Brooks 177)

The second half of the nineteenth century witnessed the rise of a star that keeps a special place in the world of American literature. Sam Langhorne Clemens, best known by his pen name Mark Twain, was born in the agricultural south in Florida and grew up in Hannibal, Missouri, which had a decisive influence on his literary career. An interesting fact about him is that he did not follow a conventional education, since he had to leave school at the age of eleven after his father's death. Due to his need for financial support, he worked as a helper in the office of his brother Orien’s newspaper, *The Western Union*. Therefore, he educated himself in public libraries in the evenings, accessing a wider range of information than he could ever have had at any conventional school. He witnessed the fast pace of the industrial revolution and it enthralled him, with its investments, inventions and technical efficiency. The publishing industry took its share from the general economic and industrial development, and, as a result, Twain benefited from new techniques for the marketing of books to the large population of readers who were not yet book owners, while he himself became a publisher as well as an author (Ziff 1-3). Twain wrote *The Adventures of Tom Sawyer* (1876) with hints of comedy and based closely on his childhood days in Hannibal. In 1884, he wrote the sequel *The Adventures of Huckleberry Finn*, after another children’s classic, *The Prince and The Pauper* (1881). Away from children’s literature, Twain spent his last years dictating his biography (Carpenter 546-7).

The death of his daughter affected him deeply, both psychologically and physically. His health deteriorated rapidly and he passed away on the 2nd of April, 1910. Buried in New York, he was acknowledged at his death as one of the great benefactors of, and spokesmen for humankind (Sloane 11). Twain’s life can be described as a reflection of America itself; from rising monopolies and the political corruption of the 1870s, to the problems of the age of imperialism. He called for democracy all his life and attacked directly or indirectly absolute monarchies, established churches, and even village aristocracy. All those values are well represented in his masterpiece, *The Adventures of Tom Sawyer* (12).

The novel narrates the hero's boyhood in St. Petersburg, a village in Mississippi. Tom, who lives with his brother Sid and his Aunt Polly, is constantly playing tricks both at home and at school. With two friends, Joe Harper and Huckleberry Finn, he disappears to an island where they live like pirates. The three are thought dead, and return just in time to attend their own funeral. Tom and Huck witness a murder in a graveyard and, later, Tom saves Muffin Potter from being executed by confessing his innocence. Tom and Becky Thatcher, the girl he loves, nearly die when they become lost in a network of caves. At the end of the book, Tom and Huck become very rich after finding a treasure-chest that belonged to Injun Joe, the actual murderer.

According to Hendler (34) *The Adventures of Tom Sawyer* is an example of a sub-genre of popular fiction that started in the late 1860s and remained popular in the United States through the end of the century. Known as the "bad-boy book", this genre originated with Thomas Bailey Aldrich’s *The Story of a Bad Boy* and continues through Stephen Crane's *Whilomville* Stories (Ibid).

Mark Twain wrote stories based on his own childhood. Tom Sawyer is a version of Sam Clemens the boy, innocent but mischievous. The ideas of his early sketches about good boys and bad boys preserved in *Sketches New and Old* (1875) inspired him to write this novel. Interestingly, Twain was not revising an earlier account; instead, he was relying on his memories: of his own mother for Tom's Aunt Polly, of the cave where the real “Injun Joe” had been lost (but did not starve), of the schoolhouse. He confirmed on more than one occasion the reality-based origin of some of the adventures; one or two were experiences of his own (Emerson 80).

2.1.2. *Peter and Wendy* (1911)

> "All children, except one, grow up. They soon know that they will grow up."
>
> (Barrie 13)

This is the first line in J. M. Barrie’s *Peter and Wendy*, one of the stories that have managed to live in children’s imagination for more than a century. Not many people know that the same first line of this masterpiece sums up its author’s life.

James Matthew Barrie was born in Kirriemuir, Forfarshire, Scotland, on the 9th of May 1860. He was educated in Scotland and got a Master of Arts degree from Edinburgh University, which led to his working briefly in journalism. In London, he developed a career as a novelist and playwright. Barrie wrote many important literary books for children and adults, but he remains best known for his creation of the character of Peter Pan. He was made a baronet by George V in 1913 and a member of the Order of Merit in 1922. Before his death, he gave the rights of the *Peter Pan* works to London’s Great Ormond Street Hospital, which continues to benefit from them (Demastes & Kelly 25- 6).

Peter Pan; or, *The Boy Who Wouldn't Grow Up* was originally a play which was first performed in London on the 27th of December 1904. The play achieved a huge success and it ran until the 1st of April 1905. The show kept appearing at the Duke of York's Theatre every Christmas until 1914, and then at other London theatres without a break until 1939. Although it required many and special stage techniques, it proved to be among the most popular children's plays of the twentieth century. In 1911, Barrie rewrote the story as a novel called *Peter and Wendy*, followed by a reduced versions: *Peter Pan and Wendy* (1915) and the full text with illustrations published in 1921 (Carpenter & Pichard 404).

Barrie was regarded as a genius at that time, not just for the childlike insights that inform the *Peter Pan* books, but also for a number of other plays he wrote, such as *The Little White Bird* and *The Little Minister*. Max Beerbohm, writing in the *Saturday Review*, said of him:

> I know not anyone who remains, like Mr. Barrie, a child. It is this unparalleled achievement that informs so much of Mr. Barrie's later work, making it unique. This, too, surely is what makes Mr. Barrie the most fashionable playwright of his time. Undoubtedly, Peter Pan is the best thing he has done—the thing most directly from within himself. Here, at last, we see his talent in its full maturity. (13-4)

The story of Peter Pan was inspired by Barrie's friendship with the Llewelyn Davies family. Barrie first met young George and Jack Llewelyn Davies while walking in Kensington Gardens in 1898, and then he grew close to their parents. He began to invite the family to vacation at his estate, where he got the idea for Peter Pan's adventures. The male members of the Darling family all have Llewelyn Davies names: Mr. Darling is George, the elder boy is John, named after Jack, and the younger is Michael Nicolas Darling. Mrs. Darling's character is a mix of Sylvia Llewelyn Davies and Barrie's own mother (Kettler).

The title of the original play, *The Boy Who Wouldn't Grow Up*, hints at Barrie himself. He was not an orphan, but he deeply felt the loss his mother when he was eight. Barrie had an older brother called David, who died at the age of fourteen in an accident. This made his mother grieve for years and forced Barrie to comfort her all the time. His mother wanted young Barrie to be like his brother, which led him to write about escaping to Neverland (Carpenter & Pichard

404). Barrie expressed his feelings about this time: “The horror of my childhood was that I knew a time would come when I also must give up the games, and how it was to be done I saw not. . . . I felt that I must continue playing in secret” (Mackail 27).

The story starts with Peter Pan making night-time calls on the Darlings’ house in Bloomsbury, listening to Mrs. Mary Darling’s bedtime stories by the open window. One night, he is spotted and, while trying to escape, loses his shadow. On returning to claim it, Peter Pan wakes Mary’s daughter, Wendy Darling, who succeeds in re-attaching his shadow to him. When he learns that she knows lots of bedtime stories, he invites her to Neverland, so that she can be a mother to his gang, the Lost Boys. Wendy agrees, and her brothers John and Michael go along. Their magical flight to Neverland is followed by many adventures, and Wendy and the boys are captured by Captain Hook. When Peter Pan knows about this, he heads to the ship and succeeds in saving her and the other boys. In the end, Wendy decides that her place is at home, and decides to bring all the boys back to London. Peter Pan returns briefly, and meets Mrs. Darling, who has agreed to adopt the Lost Boys. She offers to adopt Peter Pan as well, but he refuses. He promises to return for Wendy every spring.

2.1.3. The orphan’s adaptation to his foster family and relationship with other characters

Although an orphan, Tom Sawyer is fortunate in that he never experiences mistreatment, hunger, or loneliness, and is always surrounded by his family, which consists of Aunt Polly, her daughter Mary, and his half-brother Sid. Tom refers to his aunt as someone who “never licks anybody --whacks ‘em over the head with her thimble--and who cares for that, I'd like to know. She talks awful, but talk don’t hurt--anyways it don’t if she don’t cry” (Twain 13).

Knowing that Aunt Polly loves him and she never hurts him actually leads Tom to continue doing mischief since he never fears punishment. Although she sympathizes with his plight of being a child who has lost both parents, Aunt Polly is unable to find a balance between expressing her emotions and being strict.

The turning point in the relationship between Tom and Aunt Polly is his disappearance and fake death. Before this incident, Tom did not see or feel Aunt Polly's emotions towards him. He knows that she loves him but not in the way she shows at his funeral. The conversation between them about Tom's joke of disappearing and faking his own death shows a lot about their relationship. She asks him to show more care and accuses him of being hard-hearted. She questions him about his love for her when she says to him: "Tom, I hoped you loved me that much... It would have been something if you'd cared enough to think of it, even if you didn't do it" (Ibid 155), and, as a response to her intense feelings, and to prove that he cares for her, Tom invents the story of the dream. He tells his aunt all the details he has seen when he visited her secretly but in a frame of a dream. When Tom mentions that he kissed her in his dream Aunt Polly's reaction is truly emotional: "'Did you, Tom, did you! I just forgive you everything for that!' And she seized the boy in a crushing embrace that made him feel like the guiltiest of villains" (158).

In his article **"**Touch and Human Sexuality", Robert W. Hatfield discusses the topic of touch. He states that psychological studies (for example the research conducted by Harry Harlow, known as the "father of touch research") have proved that a lack of affectionate touch and love causes depression, violence, memory deficits, and illness. The question is how something as simple as touch can affect one's body so greatly. This is known as "Attachment Theory", which is concerned with studying the relationship between affectionate touch and parent-child bonding. If a child does not receive adequate affectionate touch because his or her parents are emotionally neglectful, then the child and parents will not form a proper emotional bond. The lack of bonding will, consciously or unconsciously, lead to a lack of trust on the child's part, and will later affect the child negatively and make him/her unable to relate to other people (Hatfield). Aunt Polly is in need of showing herself as a mother to Tom as much as he needs to feel it. Despite it being a lie, the story of the dream changes both Tom and his aunt. Tom wants to be loved and cared for, which he did not feel because of his aunt's inability to display her affections, and which, in its turn, transformed Tom into a tough person. From that moment on, Tom becomes a caring person who appreciates the kindness of his friends and foster family and considers essential to show his affection to them.

Despite Aunt Polly’s disciplining ways, Tom‘s mischiefs usually go unpunished, so they may be taken as a silent call for attention. Therefore, his emotions are never revealed in front of family and friends. After the murder of Dr. Robinson, he feels terribly lonely but he never tells anyone about his feelings.

> Tom’s mind was made up now. He was gloomy and desperate. He was a forsaken, friendless boy, he said; nobody loved him; when they found out that they had driven him to, perhaps they would be sorry; he had tried to do right and get along, but they would not let him; since nothing would do them but to be rid of him, let it be so; and let them blame him for the consequences—why shouldn’t they? What right had the friendless to complain? Yes, they had forced him to it at last: he would lead a life of crime. There was no choice. (Twain 111)

The fact that he is an orphan never leaves his heart and conditions Tom’s actions despite his cynical way of dealing with it. Once he is aware of Aunt Polly’s concern after his disappearance, Tom is finally able to display his emotions indirectly through faking the story of the dream.

Another member in Tom’s family is Sid, his half-brother. Although he is supposed to be the closest person to him, he does his best to annoy Tom. The fact that Tom gets attention and love from Aunt Polly despite his mischievous behaviour makes Sid jealous, and his desire to embarrass Tom becomes evident on more than one occasion. He is described as being “A quiet boy [who] had no adventurous, troublesome ways’’ (4). Sid tries all the time to tell indirectly about Tom’s tricks, however all his efforts go in vain. When Tom tells his aunt the story of the dream, Sid mocks him as if he knew that it is only a lie.

Aunt Polly succeeds in presenting herself as a mother-like figure when she understands Tom’s need of love and attention. From an ethics of care perspective, the maternal care is instinctive (Noddings 34), so, although not Tom’s biological mother, Aunt Polly is the character who takes care of him and surrounds him with the emotions he is in need of, as a mother would do. Tom reacts to his aunt’s care by improving and changing into a more responsible person.

Tom's relationship with people surrounding him reveals a lot about his character, which is that of someone with an open personality but hidden emotions. This relationship does not follow a linear trajectory, since Tom does not conform to the stereotypical image of the mistreated orphan. He makes tricks and fools other boys in the town, and he has his group of friends, the members of his gang: Huck and Joe; and the boys at school.

The gang is Tom's priority, particularly his friend Huck. Being an orphan like him, Tom considers Huck the closest person to him. He is Tom's soul mate and their friendship plays an important role in shaping the novel's events. Tom admires Huck for his freedom from the rules designed by adults. What unites them is more than adventures; it is their condition of orphans and the fact that they both miss a father figure in their lives. This feeling is shown clearly in their funeral when, after their return, Tom and Joe are surrounded with affection by their families while Huck stands alone with no one to welcome him. Tom points out to aunt Polly that "It can't be fair, somebody‘s got to be glad to see Huck", which Joe has failed to observe, since he has both parents, but which does not go unnoticed to Tom, an orphan just like Huck (Twain 152). Tom is able to feel Huck's suffering, even if he does not admit to his own. Unable to stand neutrally when Huck is concerned, he quickly reacts to life's injustice towards his friend.

However, the foster family's existence is important in shaping Tom's character, and makes him feel safer than Huck. In the trial of Muffin, it is Tom who confesses the truth about the murder, not Huck, although they had witnessed it together. The reason behind this is that Tom is a child of the community and he therefore feels protected by others. He feels safe enough to testify against Injun Joe and never reveals Huck's knowledge because they both know that Huck would be in danger since he has no one to protect him. At the end of the novel, Tom presents Huck as a rich boy who is not in need of people's sympathy and shows the treasure they both found. Tom is also the one who convinces Huck to return to the widow Douglas. In fact, Huck's presence in Tom's life is decisive because he offers to him the family that Tom sometimes misses, and the follower who gives him the self-confidence he needs.

Joe Harper is the third member of the gang and one of Tom's best friends. He participates in the other two boys' adventures when they decide to become pirates and escape from the village, and he is the first to join Tom after arguing with his mother. Tom really cares for his friends, so he sympathizes with Joe and understands his reasons to escape from home. And yet, despite their strong friendship, Tom's heart does not soften when Joe confesses his desire to go back home. His reaction is typical of his leading character; he would never let Joe do what he wants so he chooses, instead, to make fun of him:

> It was discouraging work. Joe sat poking up the sand with a stick and looking very gloomy. Finally he said: "Oh, boys, let's give it up. I want to go home. It's so lonesome." "Oh no, Joe, you'll feel better by and by,' said Tom. 'Just think of the fishing that's here." "I don't care for fishing. I want to go home." "But, Joe, there ain't such another swimming-place anywhere." "Swimming's no good. I don't seem to care for it, somehow, when there ain't anybody to say I sha'n't go in. I mean to go home." "Oh, shucks! Baby! You want to see your mother, I reckon." "Yes, I DO want to see my mother — and you would, too, if you had one. I ain't any more baby than you are." And Joe snuffled a little. "Well, we'll let the cry-baby go home to his mother, won't we, Huck? Poor thing — does it want to see its mother? And so it shall. You like it here, don't you, Huck? We'll stay, won't we?" Huck said, "Y-e-s' — without any heart in it." (Ibid 138-9)

Muffin Potter is the character who contributes to changing Tom's image in the village. He is the one who is accused of having murdered Dr. Robinson. Despite his troublesome nature, Tom's high sense of responsibility makes it difficult for him to accept the consequences of his silence as a witness of a crime. When Huck tries to stop him from thinking of Potter, he explains his sympathy towards him, justifying his feelings for him by remembering how he used to mend the kites for him and to knit the hooks (190-1). He feels sorry to lose a loyal friend and do nothing to prevent it. The existence of Potter in Tom's life arouses a high sense of guilt in our protagonist, especially when he visits him in jail, a feeling he cannot ignore and which impels him to confess. After confessing the truth at the trial and saving Potter, Tom turns into a star in the village.

> Tom was a glittering hero once more-- the pet of the old-- the envy of the young. His name even went into immortal print, for the village paper magnified him. There were some that believed he would be President, yet, if he escaped hanging. (198)

Another important aspect of Tom’s personality is shown through his relationship with Becky, with whom he falls in love at first sight. Her blue eyes and blond hair charm him. Despite her moody character, she succeeds in making Tom confess his love to her:

> And she put her small hand upon his and a little scuffle ensued, Tom pretending to resist in earnest but letting his hand slip by degrees till these words were revealed: “*I love you.”*(63)

It is the first and the only time Tom reveals what he really feels in an honest, direct way. Although they quarrel soon after this confession, their love for each other proves to be stronger than they think. The incident of the cave lets Tom be more open and caring. They disappear in the cave for some days in which both of them go through horrible moments of despair, hunger, and fear. Tom’s attempts to take care of Becky show the extent to which love changes his attitude. He becomes protective of her: he offers her his share of food, and assures her of their ultimate survival at the end. The change in his character is evident when he kisses Becky, a gesture which reveals his need to be loved.

> Tom kissed her, with a chocking sensation in his throat, and made a show of being confident of finding the searchers or an escape from the cave; then he took the kite-line in his hand and went groping down one of the passages on his hands and knees, distressed with hunger and sick with boding of coming doom. (262)

Moving now to *Peter and Wendy*, although the circumstances in which Peter became parentless are obscure, he is traditionally considered an orphan. According to his own account, his mother abandoned him and barred the window of his bedroom so he could not enter, and he saw another boy in his place. Whether abandoned, runaway or truly an orphan, he lives parentless and free in Neverland, with no parental authority and surrounded by orphan children who, unlike him, yearn for a mother. Peter even refuses to live with a foster family when he has the opportunity, choosing, instead, to remain the leader of his own band, adopting their orphan status.

It is not surprising, judging from Peter Pan's character, that he likes to be free of any obligations or commitments. He even rejects the Darlings' offer of adoption and flies back to Neverland. He dislikes the idea of going to school to learn solemn things or being in an office when he grows up, explaining that he would not like to wake up one day and find a beard on his face. The beard here is clearly a sign of manhood and, consequently, becomes a symbol for responsibility and commitment; the kind of things Peter Pan does not master (Barrie 177). Despite Wendy's begging calls, he prefers to live with the fairies, without a conventional family:

> "Peter Pan" said Wendy the comforter, "I should love you in a beard"; and Mrs. Darling stretched out her arms to him, but he repulsed her. "Keep back lady, no one is going to catch me and make me a man." (Ibid)

Peter Pan cannot be described as an emotional person since he has not been living with a loving and caring family. He is, most of the time, ignorant of normal human feelings. When Wendy asks him to give her a kiss, he says that he will do so when she gives him one, in order to hide that, in fact, he does not know what a kiss is. His complete ignorance is only due to his deprivation of the love of a family.

> "Surely you know what a kiss is?" she asked, aghast. "I shall know when you give it to me," he replied stiffly; and not to hurt his feelings she gave him a thimble. "Now," said he, "shall I give you a kiss?" and she replied with a slight primness, "If you please." She made herself rather cheap by inclining her face forward him, but he merely dropped an acorn button into her hand; so she slowly returned her face where it had been before, and said nicely that she would wear his kiss on the chain around her neck. It was lucky that she did put it on that chain, for it was afterwards to save her life. (41)

Being away from maternal affection has had a great effect on Peter Pan, even if he does not admit to it. He declares that he hates mothers, the reason for which will be revealed later on in the novel when, one night, he tells Wendy his real feelings towards mothers:

> "Long ago," he said "I thought like you that my mother would always keep the window open for me; so I stayed away for moons and moons and moons, and then flew back; but the window was barred, for mother had forgotten all about me, and there was another little baby sleeping in my bed." (127)

The problem of Peter Pan is that he does not realize the suffering he is going through. Wendy is the only one who notices that he cries at night. He sees nightmares and this is a sign of his terrible mental status. Tatar explains in her annotation to the text of *Peter and Wendy* that the reason remains mysterious. No one knows whether he misses his mother or longs to return home. Despite his lack of memory, he knows that something is missing and mourns it (165).

> The lateness of the hour was almost the biggest thing of all. She got them to bed in the pirates' bunks pretty quickly, you may be sure; all but Peter Pan, who strutted up and down on the deck, until at last he fell asleep by the side of Long Tom. He had one of his dreams that night, and cried in his sleep for a long time, and Wendy held him tight. (Barrie 86)

According to Claudia Nelson, Barrie indirectly draws a dark vision of youth and motherhood. Peter Pan's refusal to join the adults' world is due to a distorted image of women and motherhood, a view which was at the centre of debate about female emancipation during the *fin de siècle*, and which tackled the female essence, her being and her role in life (540).

Wendy is the female star in this novel. Her first meeting with Peter Pan can be described as a show of her abilities as a future mother and housewife. She offers to sew his shadow and she does so perfectly. Despite Peter's' pride, he confesses to her that "one girl is more use than twenty boys" (Barrie 41). From this incident on, Wendy's role in Peter Pan's life will be essential. She agrees to go to Neverland to be a mother, especially after knowing that there are no mothers there. Peter Pan connects loneliness and boredom with the absence of females on the island.

Wendy plays her role as a mother perfectly most of the time. She does all the household chores willingly:

> I suppose it was all especially entrancing to Wendy, because those rampageous boys of hers gave her so much to do. Really, there were whole weeks when, except perhaps with a stocking in the evening, she was never above ground. The cooking, I can tell you, kept her nose to the pot. (90)

Not only does she do the cooking, cleaning, and sewing, but she protects them every time they find themselves in danger. She saves them from death when the pirates leave them the poisonous cake in a cunning spot, snatching the cake from them before they can eat it. On another occasion, however, she refuses to wake the children up from their midday nap and, unintentionally, puts them in great danger.

> Of course she should have roused the children at once; not merely because of the unknown that was stalking toward them, but because it was no longer good for them to sleep on a rock grown chilly. But *she was a young mother* and she did not know this; she thought you simply must stick to your rule about half an hour after the mid-day meal. So though fear was upon her, and she longed to hear male voices, she would not waken them. Even when she heard the sound of muffled oars, though her heart was in her mouth, she did not waken them. She stood over them to let them have their sleep out. Was it not brave of Wendy? [emphasis added] (97)

Wendy, here, proves that she is unable to protect them by herself. In fact, she admits that she is in need of a male’s protection when she says that she longs to hear male voices. Obviously, Peter Pan is whom she is thinking of, since he clearly is the bravest and most adventurous male on the island.

Wendy is described as being “a young mother”, a clear indication of the expectations laid out for her. Her ignorance is justified, since she is still young; something that could have never been accepted if she were older. The role of a mother had been increasingly idealised during the end of the nineteenth century. Motherhood was seen more than a reproductive function, but carried a significant symbolic meaning. For people at that time, domesticity and motherhood were considered to provide almost the unique emotional fulfilment for women .Therefore, being a mother was highly appreciated. Women of middle class tended to be with their children more than their predecessors. They played with them, educated them and responded emotionally to their needs. No one could argue that motherhood was considered an affirmation of women's identity (Abrams).

Wendy does what a mother is supposed to do when Peter Pan asks her to be a mother to the Lost Boys; consequently, he is supposed to be their father, a role that does not suit his character all the time. He succeeds in protecting them from danger but fails in everything else. The Lost Boys are satisfied in considering Peter a leader and a protector, but their main concern is to have a caring mother. Nonetheless, the Darling boys have a different opinion. John complains that Peter Pan does not act as a father; in fact, he actually tells Wendy that Peter Pan is not really their father, mostly because he does not even know what a father does until John shows him (117). John's remark is significant and shows a lot about Peter's personality. For Wendy, he acts like a father but it is not so for the boys. Peter Pan himself confesses that he plays this role flakily because he refuses to grow up and prefers to stay a child:

> "I was just thinking." He said, a little scared. "It is only make-believe, isn't it, that I am their father?" "Oh yes," Wendy said primly. "You see," he continued apologetically, "it would make me seem old to be their real father." "But they are ours, Peter Pan, Yours and mine." "But not really, Wendy? He asked anxiously." (120)

Being deprived from having a father in his life is reflected in Peter's lack of understanding about the duties inherent to the role. Besides, he cannot commit himself to any responsibility; therefore, he is nothing but a distorted image of what fathers should be.

From an ethics of care perspective, Wendy actually plays the role of the caring mother. In her book *Caring: A Relational Approach to Ethics and Moral Education*, Noddings states that caring consists of two parties: the one-caring and the cared-for (68). Instinctively, Wendy realises that Peter Pan and the Lost Boys are in need of her (they are care receivers); therefore, even if they are complete strangers, she never hesitates to play the role of the mother (that is, of the care giver) and fully commits herself to its duties and responsibilities.

Peter Pan does not show any emotion towards home or family unless they are make-believe. The symbolism of the house is associated with an enclosed and protected space, similar to the mother's womb, which is, in fact, the first place in each person's life. Thus, as an enclosed space, a home serves as a haven which provides protection from the outside world. As Peter Pan is unable to experience this, he decides to act independently and separate himself from anything that bears a relation to mothers and home. He pretends to be unmoved by the children’s departure, and any attempt to make him change his mind is fruitless. He understands home as a place where he uses his imagination and stays a child forever. Obviously, Neverland represents home for Peter Pan, as he finds in it everything he wants and needs. He is not ready to sacrifice home for family so he prefers to stay alone in Neverland rather than living in the Darlings’ house. This shows that the concept of home may vary from one individual to another.

Peter Pan’s world consists of particles that form a fantasy-like picture. The characters that surround him play an important role in shaping most of his adventures, the closest to him being the band of the Lost Boys. They consider Peter Pan their teacher and leader; he tells them what to do, how to act in dangerous situations, where to go, and what to say in his presence. For instance, the boys are forbidden to dress like him, since he is supposed to be different from them in everything, and these differences have to be externally visible. They are also forbidden to talk about mothers because Peter Pan thinks it is a silly subject.

> They talked of Cinderella, and Tootles was confident that his mother must have been very like her. It was only in Peter Pan's absence that they could speak of mothers, the subject being forbidden by him as silly. (Barrie 71)

Berube states that Peter is considered the boys’ first and only source of security and strength. They get scared when he is away, although they are all larger than him physically. It is Peter Pan’s virility that earns him a sense of authority and power and leads to the respect and obedience of his band (79).

Despite his arrogance, Peter Pan plays the role of the teacher perfectly. He teaches them how to deal with dangerous situations. When the Lost Boys meet the wolves, they reminded themselves of Peter Pan’s instructions.

> “What would Peter Pan do?” They cried simultaneously. Almost in the same breath they cried, “Peter Pan would look at them through his legs.” And then let us do what Peter Pan would do." It is quite the most successful way of defying wolves, and as one boy they bent and

> looked through their legs. The next moment is the long one, but victory came quickly, for as the boys advanced upon them in the terrible attitude, the wolves dropped their tails and fled. (Barrie 76)

Peter Pan is very confident of his role as a teacher. When the Lost Boys and Wendy are kidnapped by the pirates, he starts to look for any anything that may lead him to them. He is sure that they will act as he has taught them and they will leave him a sign.

> He had taught the children something of the forest lore that he had himself learned from Tiger Lily and Tinker Bell, and knew that in their dire hour they were not likely to forget it. Slightly, if he had the opportunity, would blaze the trees, for instance, Curly would drop seeds, and Wendy would leave her handkerchief at some important place. (146)

It is important to mention that Peter Pan's source of knowledge is the dwellers of Neverland, Tiger Lily, and Tinker Bell in particular. The influence of female characters is clear on him. However, he rarely admits that and credits everything to his own intelligence.

Another important group of characters in Neverland are the Redskins. Their relationship becomes stronger when Peter Pan rescues Tiger Lily, their leader, from Captain Hook. She repays the favour by guarding his underground home. However, Peter Pan’s conversation with Wendy shows that Tiger Lily likes Peter Pan in a way he does not understand.

> “You are so queer,” he said, frankly puzzled, “and Tiger lily is just the same. There is something she wants to be to me, but she says it is not my mother.” “No, indeed it is not,” Wendy replied with frightful emphasis. Now we know why she was prejudiced against the redskins. (121)

The relationship between Tinker Bell and Peter Pan is interesting. They are not friends all the time, but they are not enemies, either. Peter Pan explains Tinker Bell’s weird behaviour.

> Tink was not all bad: or, rather, she was all bad just now, but, on the other hand, sometimes she was all good. Fairies have to be one thing or the other, because being so small they unfortunately have room for one feeling only at a time. They are, however, allowed to change, only it must be a complete change. (63)

Tinker Bell proves to be jealous to the extent that she tries to kill Wendy for taking Peter Pan’s attention. She tricks the Lost Boys into killing her and they obey her blindly. However, she fails, and Wendy lives in Neverland as a mother to Peter Pan and the Lost Boys. The end of the story shows that Tinker Bell is the only one who stays with Peter Pan in Neverland after Mrs. Darling’s adoption of the other boys.

> “Where are you going to live?” “With Tink in the house we built for Wendy, the fairies are to put it high up among the trees tops where they sleep at nights.” (177)

Peter Pan cannot live without a female character. When Wendy leaves, Tinker Bell stays with him. In spite of his ignorance of his feelings, he is in need of the care and the company of a female friend.

Evil in *Peter and Wendy* is presented in the character of Captain Hook, a pirate who lives in Neverland and who has been trying to take revenge on Peter and the Lost Boys ever since Peter Pan severed his arm in a fight and fed it to a crocodile. When a member of his band of pirates learns that Peter Pan has Wendy, he captures her, hoping to make her into a mother for his crew. Hook also succeeds in capturing the Darling brothers and the Lost Boys, but when Peter Pan and Hook fight their final battle, Hook loses and is finally eaten by a crocodile.

> Seeing Peter Pan slowly advancing upon him [Hook] through the air with dagger poised, he sprang upon the bulwarks of cast himself into the sea. He did not know that the crocodile was waiting for him; for we purposely stopped the clock that this knowledge might be spared him: a little mark of respect from us at the end. (164)

Frieden and Kavey criticize the traditional roles some critics assign to Hook and Peter Pan, with the latter being taken as a universal symbol of youthful joy, and Hook the symbol of corrupted adulthood; this, for them, is a one-dimensional classification of good versus evil, old versus adolescent, and purity versus corruption (204). However, it is worth mentioning that Peter Pan and Hook do not stand on opposite sides all the time but they share some essential characteristics, one of them being their longing for a mother figure. Each of them has his own band and they follow them blindly. They are absolute leaders who sometimes act like dictators. More importantly, they both want Wendy to act as their mother.

Orphans’ relationships with other people become more important as a way to compensate for their feeling of loneliness. Peter Pan tries to form his own family by leading the Lost Boys and bringing a mother to them. In this way, he is acting as a protector to his friends. He does not stand against them when they decide to stay with the Darlings.

According to Held, the ethics of care differentiates between people who have the intention to care and those who participate in caring relations, which does not mean that anyone can be a caring person. For her, a caring person “will not only have the intention to care and the disposition to care effectively but will participate in caring relations” (51) Working to establish care ethics between people also needs some kind of mutuality; in other words, it requires the cultivation of ways to achieve working on care in different contexts of interdependence. A caring person knows how to value caring relations and tries to modify existing relations to make them more caring (52-53).

Peter Pan, mostly due to his constant forgetting, does not dedicate work and time to caring for others. He actually has the intention to care for the Lost Boys and that is the reason why he goes in search of a mother for them, but he takes Wendy on a long journey in which she and her brothers are almost lost and he even forgets to tell them how to stop flying. He does not care either about telling them the right way to Neverland, apart from disappearing for days and leaving Wendy and the Lost Boys alone, something a truly caring father (of the type Peter Pan intends to be) would never do:

> Peter was not with them for the moment, and they felt rather lonely up there by themselves. He could go so much faster than they that he would suddenly shoot out of sight, to have some adventure in which they had no share. He would come down laughing over something fearfully funny he had been saying to a star, but he had already forgotten what it was, or he would come up with mermaid scales still sticking to him, and yet not be able to say for certain what had been happening. It was really rather irritating to children who had never seen a mermaid. (Baum 24)

Peter Pan’s inability to play the role of the care-giver makes him depend on Wendy, the maternal figure in Neverland. The need for a female’s care is stated when Peter and Wendy first meet:

> “Yes,” said cunning Peter, “but we are rather lonely. You see we have no female companionship.” “Are none of the others girls?” “Oh, no; girls, you know, are much too clever to fall out of their prams.” (Barrie 17)

Shelly Rakover, in her article “Why Wendy Does Not Want to Be a Darling: A New Interpretation of “Peter Pan”” suggests that Mr. Darling behaves childishly and irresponsibly. He is an English gentleman, loyal to the principles of law and order, a married man with three children who conscientiously provides for his family. However, his behaviour inside their home reveals a lot about his character. He pours his daily dose of medicine into Nana’s bowl, is envious of his children’s affection for the dog and, consequently, chains her up outside, and after struggling unsuccessfully to tie his tie properly, he becomes frustrated and throws a tantrum like a little boy. Despite his immature attitude, he insists on getting respect from his wife and children as the male head of the house. A similar behaviour is displayed Peter Pan who, despite his ignorance, considers himself the leader. Rakover also concludes that there is a lack of mature male figures in *Peter and Wendy*, which, as a result, renders Wendy quite unable to understand masculinity, since there is an absence of a properly functioning father figure in her life. In both settings in the novel (the fantasy and realistic), there is no well-developed male figure. Mr. Darling behaves in a childish way and the adult males (Captain Hook, the pirates, the Indians) and the male children (the Lost Boys and Peter Pan himself) are not presented as responsible characters. Captain Hook's and his pirate band’s game is to get Peter Pan, the Indians play “war games” with the Lost Boys, and Peter Pan is busy in his adventurous life, which is full of games and make-believe. Consequently, Wendy associates these characters with men and masculinity who try to prove who is the strongest, greatest, or smartest.

Berube suggests that Wendy wishes to be a mother because she wants to feel that she is valued and respected; in fact, she almost longs to be the mother figure in her own home. Therefore, when the opportunity arises, she cannot resist the temptation to play the role of the mother and feel appreciated (70). Peter, cunningly, tries to persuade her to join him by telling her about how valuable she will be when she gets to act like a mother to the Lost Boys:

> He had become frightfully cunning. “Wendy,” he said, “how we should all respect you.” She was wriggling her body in distress. It was quite as if she were trying to remain on the nursery floor. But he had no pity for her. “Wendy,” he said, the sly one, “you could tuck us in at night.” “Oo!” “None of us has ever been tucked in at night.” “Oo,” and her arms went out to him. “And you could darn our clothes, and make pockets for us. None of us has any pockets.” How could she resist. “Of course it’s awfully fascinating!” she cried. (Barrie 19)

Similarly, Tom Sawyer is a care-receiver at the beginning of the novel; he behaves childishly and does not appreciate the care of his aunt. However, later on, when his adventures lead him to dangerous situations, he learns to show care to the ones he loves, such as Aunt Polly, Huck, and Becky. The incident of the cave shows how caring Tom can be when he does his best to calm Becky. Indeed, Aunt Polly reminds Tom that care is not only a word but also an attitude that should be shown in order to be felt:

> “Tom, you’ll look back, some day, when it’s too late, and wish you’d cared a little more for me when it would have cost you so little.” “Now, auntie, you know I do care for you,” said Tom. “I’d know it better if you acted more like it.” “I wish now I’d thought,” said Tom, with a repentant tone; “but I dreamt about you, anyway. That’s something, ain’t it?” (Twain 188)

Aunt Polly tells him that he does not care enough to love her. She needs to feel that he appreciates her effort to take care of him even if she does not show her emotions. Raising boys at the end of the nineteenth century, as now, required parents to show some kind of strictness and this justifies her insistence on discipline.

> “Tom, I hoped you loved me that much,’ said Aunt Polly, with a grieved tone that discomforted the boy. ‘It would have been

> something if you’d cared enough to THINK of it, even if you didn’t DO it.” (Ibid)

Nel Noddings concentrates on the attitudes of caring that usually accompany the activity of care. To care for someone, she says, one must be able to have “[c]lose attention to the feelings, needs, desires, and thoughts of those cared for, and a skill in understanding a situation from that person's point of view (qtd. in Held 31). Gilligan also supports this opinion, when she argues that paying attention, listening, and responding to others organise the relationship between a care-giver and a care-receiver. She believes that ethics of care directs our attention to the need for being responsive in relationships between humans (Carol Gilligan: Interview).

As already said, Peter Pan cannot be considered a truly caring person; rather, he uses others to care for whoever he considers to be in need. He brings Wendy to take care of the Lost Boys, since he himself is unable to offer what he does not feel. Being away from his mother’s care has actually made him unable to feel it or give it to others. Therefore, he remains stuck in the role of a care-receiver. When Wendy arrives in Neverland, one of the Lost Boys says “A lady to take care of us at last” (Barrie 36), obviously indicating that they perceive as female the ability to surround others with care in a place full of boys. Wendy is the one who listens to others and responds according to what they need. When Peter Pan tells her about the Lost Boys, she offers to go with him. Having her own mother as a role model, she believes she can be a good mother to the Lost Boys.

Even on an imaginary island of adventure such as Neverland, the Lost Boys feel that they are missing the presence of a mother. Berube (88) suggests that mother figures hold authority over their children, guiding them to what is right and wrong; therefore, in the absence of such guidance, the Lost Boys are a vulnerable case until Wendy arrives. Even if he refuses to admit it, Peter has the same feeling. It is true that he enjoys the carefree life that every child wishes to have, but the narrative lays bare the fact that there will always be one joy from which he will miss forever, which is a homecoming to a mother’s love. Peter Pan succeeds in filling the void of a mother by bringing Wendy to Neverland. When she cooks and cares for him, and plays the role of a mother, Peter is finally able to feel the meaning of value and love he misses out on in his solitude. However, it is important to mention that Peter Pan lets himself enjoy a mother’s love, provided it is the already formed in his imagination. He wishes to have a mother that he has already imagined; a mother who does not take him from his world of eternal childhood. When Wendy comes to be their mother, Peter keeps going on adventures which he later forgets about. Wendy never asks him to stop doing this. Consequently, Peter can never subject himself to the love and authority of a real mother, because to do so will take him from Neverland to a life in which he must grow up and leave his adventures behind.

On the other hand, the adventures that Tom Sawyer goes through are simply a masculine construction that contributes to masking his need to feel wanted and missed at home. Rachel Berube assumes that men create these adventures in order to heroically return to the women and home where they were missed (36). However, he finally finds his value as a heroic figure at home, not in adventures. The significance of the adventure partly lies in the fact that there is a female physically present on the adventure and dependent upon the young hero to rescue her from danger, or by remaining at home, missing the boys when they are gone and waiting for them to return (38). Berube adds that, although female characters do not drive or start adventures, they participate indirectly by being the motive. Their presence, whether physical or mental, is a necessary component to making a boy into a hero. When Tom pretends to be a pirate, Becky’s presence provides the required feminine source of dependence needed to make Tom’s adventure heroic and valuable. In the incident of the cave, Tom can become a hero by saving her from absolute danger (46).

From an ethics of care perspective, also justice is related to care (Held 66). Therefore, Tom is actually acting as a care-giver when he refuses to be silent facing the unjust actions of others towards his friends, exclusively motivated by a high sense of justice. Consequently, he takes the role of the defender more than once, believing that it is his duty to be so. For Tom, his friends are part of his family and, although at first he only shows a caring attitude towards Huck and Muffin Potter, later, when his aunt changes her attitude towards him by finally opening herself emotionally, Tom begins to understand the significance of taking care of others by listening and responding to them.

2.1.4. The heroes' search for identity

Twain explains in the preface to the novel that Tom "is a combination of the characteristics of three boys whom I knew, and therefore belongs to the composite order of architecture" (xvii). Tom has always been presented as the playful boy who likes to make tricks and lead a carefree life. However, digging deep inside the spirit of the orphan may reveal a lot about a being who suffers from emotional deprivation. Hendler states that "Twain was trying to draw a typical character that has some universality; nonetheless, he created an individualized identity made up of diverse characteristics" (38).

Tom Sawyer's journey in search of his identity starts with lying. He lies about everything in order to escape punishment or work. In the beginning of the novel, the protagonist's behaviour is typical of traditional mischievous boys, in that he takes great pleasure in creating a scene, often planning his games with what he calls "the theatrical gorgeousness of the thing" in mind (Twain 116). His vivid imagination can draw rich details of every lie to turn it into absolute reality. He lies about painting the fence, memorising the Bible, washing his face and being sick. It is part of his character until he meets Becky, whose presence in his life changes a lot of aspects in his character in general, and his behaviour in particular. When the teacher asks him about the reason for being late, he surprises him by telling the truth:

> Tom was about to take refuge in a lie, when he saw two long tails of yellow hair hanging down a back that he recognized by the electric sympathy of love; and by that form was *the only vacant place* on the girls' side of the schoolhouse. He instantly said: "I STOPPED TO TALK WITH HUCKLEBERRY FINN!" the master's pulse stood still, and he stared helplessly. The buzz of study ceased. The pupils wondered if this foolhardy boy had lost his mind. The master said: "You—you did what?"
>
> "Stopped to talk with Huckelberry Finn." There was no mistaking the words. "Thomas Sawyer, this is the most astounding confession I have ever listened to. No mere ferule will answer for this offense." (60-1)

The incident of the teacher’s book when Tom saves Becky from a severe punishment presents a contrast to his normal behaviour. Instead of lying, as he always does, to save himself, he lies to save others from punishment.

> A thought shot like lightening through Tom’s brain. He sprang to his feet and shouted—“I done it!” The school stared in perplexity at this incredible folly. Tom stood a moment, to gather his dismembered faculties; and when he stepped forward to go to his punishment the surprise, the gratitude, the adoration that shone upon him out of poor Becky's eyes seemed pay enough for a hundred floggings. (175)

Becky succeeds in changing Tom dramatically, since she is the one who makes him stop lying. His readiness to tell the truth and accept the consequences is nothing but a translation of her huge influence on him. After she turns him into a more emotional person, Tom realises this change and respects it. The adventure in the cave tests his love for Becky and his ability to behave responsibly. He does not lie to her; on the contrary, he does his best to assure her that he will find a solution to their entrapment, and he does, indeed, succeed in doing so.

Love and recognition are what Tom longs for more than education and discipline. As an orphan, he is deprived of a mother’s love and affection. Despite his aunt’s attempts to play the role of a mother, she sometimes fails to give him the love he needs. From the incident of the funeral on, Tom is on the right track in his search for identity. Being the hero of the town is what he aspires to.

An important characteristic of Tom is, as said above, that he never accepts injustice. This leads him to show up in the trial of Potter and confess his innocence, which saves Potter’s life while, at the same time, it makes Tom a hero again. However, in saving Potter’s life, Tom is putting his own at risk, because Injune Joe is still free. The trial is another step in Tom’s journey in search of his identity, his mature self.

All the adventures he has gone through are an attempt to distinguish himself from others. He stops behaving indifferently when he finds love and becomes popular as he does not want to distort his image in front of the people of the town. He goes through interesting adventures that play an important role in forming his personality and lead him to glory. His search for identity is simply a journey of transformation from being an orphan child into an orphan hero.

Regarding *Peter and Wendy*, Barrie drew in Peter a very interesting literary character that provides us with a hero unlike any other in children's literature up to that moment. Peter Pan has a very interesting mix of characteristics: he is proud, controlling, and forgets a lot, but he never accepts injustice.

Peter Pan is overtly presented by the narrator as a conceited boy in his first meeting with Wendy, when, after she sews his shadow, he praises himself because he actually thinks he has attached the shadow himself. This, obviously, annoys Wendy:

> "How clever I am!" he crowed rapturously, "the cleverness of me!" It is humiliating to have to confess that this conceit of Peter Pan was one of his most fascinating qualities. To put it with brutal frankness, there never was a cockier boy. (40)

Indeed, Pater Pan's proud nature is evident throughout the novel. Pride is associated with conceit, falseness and arrogance as much as with self-confidence, productivity, and creativity. Although it is useful on certain occasions, on many others it is simply annoying. When it exceeds the normal limits and affects others, it has negative consequences. With time, however, Wendy starts to accept Peter Pan's conceited behaviour. When he whispers to her "Am I not a wonder, oh, I am a wonder!" she feels glad that "for the sake of his reputation that no one heard him except herself' (100). She is aware that pride is part of his childish personality; however, this acceptance is a result of pity rather than real understanding. Even when dealing with death, he acts in a way that is different from other children in the novel. He does not show any fear when he sees death face to face twice throughout the novel; he simply considers it an adventure. The first one is when Wendy is apparently shot by an arrow to her heart, a foolish action planned by Tinker Bell and executed by Tootles. When Peter knows about the horrible accident, he acts strangely. His reaction, in fact, reveals that he does not understand death.

> "She is dead," he said uncomfortably. "Perhaps she is frightened at being dead." He thought of hopping off in a comic sort of way till he was out of sight of her and then never going near the spot any

> more. They would all have been glad to follow if he had done this. (80)

The second encounter with death is when he was besieged by water. He ties Wendy to the kite and saves her from drowning. He proves to be fearless in the face of death and tends to deal with every experience as an adventure.

> Peter Pan was not quite like other boys; but he was afraid at last. A tremor ran through him, like a shudder passing over the sea; but on the sea one shudder follows another till there are hundreds of them, and Peter Pan felt just one. Next moment he was standing erect on the rock again, with that smile on his face and a drum beating within him. It was saying, “To die will be an awfully big adventure”. (108)

Berube states that when Peter faces his own death, he does not show any fear. In fact, the lack of knowledge is the reason behind his fearless attitude. He does not understand death, and this allows him to see it as the beginning of a new adventure rather than realizing it actually is the end (80).

Another important characteristic of Peter Pan’s personality is that he is very controlling. As a male orphan he sets his own rules for others to follow. For instance, he forbids the Lost Boys from knowing anything he does not know. When Wendy tries to teach the boys simple things, the only boy who does not practice them is Peter. He is illiterate and this justifies his desire to forbid others from learning what he does not have any knowledge about. The narrator describes him as “the only boy on the island who could neither write nor spell; not the smallest word. He was above all that sort of thing” (92). The reason behind this is that Peter Pan forgets a lot. Even when he learns anything, he forgets it after a short while.

Furthermore, Peter is a kind of character who rejects everything he dislikes, things as simple as the stories told by Wendy. He may close his ears or leave the house because the stories talk about going back home. His intense dislike of adults is presented in his reactions; for instance, when he breathes quickly with the intention of killing them:

> He was so full of wrath against grown-ups, who, as usual, were spoiling everything, that as soon as he got inside his tree he

> breathed intentionally quick short breaths at the rate of about five to a second. He did this because there is a saying in the Neverland that, every time you breathe, a grown-up dies; and Peter was killing them off vindictively as fast as possible. (65-6)

This can be analysed as the orphan's fear of facing society and his own orphanhood. Adults, for Peter Pan, spoil everything; however, the real reason behind hating them is that he feels rejected by them. Most of all, he despises unfairness, as explained by the narrator:

> Not the pain of this but its unfairness was what dazed Peter Pan. It made him quite helpless. He could only stare, horrified. Every child is affected thus the first time he is treated unfairly. All he thinks he has a right to when he comes to you to be yours is fairness. After you have been unfair to him he will love you again, but will never afterwards be quite the same boy. No one ever gets over the first unfairness no one except Peter Pan. He often met it, but he always forgot it. I suppose that the real difference between him and all the rest. So when he met it now it was like the first time; and he could just stair, helpless. (105)

As we saw above, from the perspective of ethics of care, justice is related to care and, in their reaction to unfairness, Peter and Tom are very similar. Justice is relevant to personal relationships and to determine the most appropriate ways to treat friends or intimates (Held 66). According to Berube, Peter respects and values decency and fair play. Neverland follows a code of good form or fair play, and this unspoken code sets its rules on every adventure on Neverland and is embodied and enforced by Peter Pan (82).

On the other hand, Peter Pan's self-image clashes with the real one. He describes himself as follows: "I am youth, I am joy… I am a little bird that has broken out of the egg" (Barrie 163). This self-definition suggests both fragility and strength, combining the vulnerability of a new-born with the power to break through. He refuses to categorize himself and avoids being defined by others. As an orphan, he sees himself young and constantly in need of love, although he does not admit to that. This is due to the shield of imagination he has surrounded himself with, an imagination that enables him to set the boundaries of his own space and call it home. Through imagination, he can shape his own world free of commitments, free of emotions, and free of the authority of adults.

Peter Pan's refusal to live bound by others' rules, even if this costs him losing the people he loves, are actually a challenge to society. His journey in search of his identity is interesting. Superficially, he leaves Neverland to bring a mother for the Lost Boys and, in so doing, his character changes emotionally. Before meeting the Darlings, he did not even bother to think about the concept of the family. Yet after meeting them, it is obvious that he is changed. When Mrs. Darling adopts the Lost Boys, the narrator gives us access to how Peter Pan is experiencing the moment:

> There could not have been a lovelier sight; but there was none to see it except a little boy who was staring in at the window. He had had ecstasies innumerable that other children can never know; but he was looking through the window at the one joy from which he must be forever barred. (91)

Peter Pan's complex feelings stem from his complex relationship to his own condition as an orphan. He wishes to have a family in which there is a caring and loving mother; something he strongly rejects before meeting Wendy. Wendy, or the mother-like character presented by her daughter and grand-daughter, is the change that he can never deny. They keep visiting him once a year; a hint from the narrator that even Peter Pan wants to have a mother. The end of the novel shows that, despite Peter Pan's inner change, externally, he is the same. He keeps living in Neverland according to his own rules.

2.1.5. Orphan heroes and social identification

In order to understand the heroes' attitude towards their immediate social groups and the more general society, I will now pay attention to the seven components that make up social identification according to Ashmore et al.: Self-categorization, Evaluation, Importance, Attachment and Sense of Interdependence, Behavioural Involvement, Content and Meaning.

1. Self-categorization is the first component which identifies the self as a member of, or categorizes the self in terms of, a particular social grouping; it is, simply, to feel proud of being a member of a particular group (Ashmore et al. 84). The orphan heroes of the two novels studied seem to be leaders by nature; both Peter and Tom love this role and take it as their responsibility to be good leaders. Tom Sawyer forms a band with his two friends Huck and Joe, and the three highly commit to it. Tom considers himself a significant member of this band and does his best to protect the other members. The three friends are known to be adventurous, brave, and ready to help others, but it is the combination of adventurous spirit and knowledge that makes Tom the leader. Peter Pan also has his own band of the Lost Boys, to whom he adds Wendy and her brothers because he wanted a mother for this band. At this stage, the band is turned into a family in which Wendy and Peter Pan perform the roles assigned to mothers and fathers. Neverland itself, as a place, acknowledges Peter Pan as its leader and reacts to his presence.

2. Evaluation is the positive or negative attitude that a person has toward the social category in question (Ashmore et al. 86). Social category, here, means the group to which the hero or heroine belongs. The orphan heroes in the selected texts tend to highly evaluate their groups. Being in these groups provides them with a distinctive identity. Peter considers himself the leader of the group, so he has a positive attitude towards the Lost Boys. Tom also feels that his band, which consists of Huck and Joe, is sometimes closer to him than his family. In addition, he helps Huck to be a fully integrated member of the community and succeeds in doing so.

3. Importance defines the degree to which a given social identity increases the significance of the individual's self-concept (Ashmore et al. 86). In the selected texts, the orphan heroes perceive themselves superior to others when they feel admired and appreciated. Tom feels the glory after the incident of his supposed disappearance and the great courage he shows at court.

> At school the children made so much of him and of Joe, and delivered such eloquent admiration from their eyes, that the two heroes were not long in becoming insufferably 'stuck-up.' They began to tell their adventures to hungry listeners — but they only began; it was not a thing likely to have an end, with imaginations

> like theirs to furnish material. And finally, when they got out their pipes and went serenely puffing around, the very summit of glory was reached. (Twain 194)

Peter Pan also shares these feelings, to such an extent that he is even described as vain. He, indeed, believes that he deserves all the admiration, and he has no qualms in overtly showing how highly he thinks of himself:

> It is humiliating to have to confess that this conceit of Peter was one of his most fascinating qualities. To put it with brutal frankness, there never was a cockier boy. (Barrie 14)

4. Attachment and Sense of Interdependence refer to a sense of belonging or emotional attachment to the group; it is the fourth major element of collective identification (Ashmore et al. 90). In this component, the orphan heroes' and heroines' attachment to the group is highly related to being in a place that defines them. The physical surrounding mainly represented by home is what makes them decide to stay or leave their respective groups. Peter Pan refuses to leave Neverland and sacrifices the company of the Lost Boys and Wendy. He tries to prevent Wendy from returning home because he wants her with him in Neverland, but he fails:

> '"Quick Tink," he whispered, "close the window; bar it! That's right. Now you and I must get away by the door; and when Wendy comes she will think her mother has barred her out; and she will have to go back with me." '(Barrie 89)

Yet, Peter Pan seems to be more attached to the place than to the people who inhabit it, and he chooses to remain in Neverland, the place where he belongs, because it is there that he can have the carefree life he loves. He is fully aware that joining his band and living in the Darlings' house will make him lead a different life. His refusal to be with them is justified by his wish not to grow up and remain in the place that allows him to do so.

In contrast, Tom Sawyer convinces Huck to put an end to his carefree life and join him in the ordinary life he has finally learnt to appreciate. Believing that they should live in similar atmospheres, he chooses to have both the privilege of being with his friend and being at home.

Unlike Peter Pan, Tom is not ready to sacrifice anything. Convincing Huck to stay at the widow's house is an attempt to ensure his company:

> "Huck, I wouldn't want to, and I DON'T want to — but what would people say? Why, they'd say, 'Mph! Tom Sawyer's Gang! pretty low characters in it! They'd mean you, Huck. You wouldn't like that, and I wouldn't." Huck was silent for some time, engaged in a mental struggle. Finally he said: "Well, I'll go back to the widder for a month and tackle it and see if I can come to stand it, if you'll let me b'long to the gang, Tom." (Twain 351)

5. Social embeddedness is the degree to which a particular collective identity is implicated in the person's everyday ongoing social relationships (Ashmore et al 92). Lacking the first important referent in their lives, social relations are particularly important for the orphan heroes and heroines in general, and of the selected texts in particular; through such relationships they get the self-confidence needed to face the difficulties of life. Peter Pan's social relationship with other creatures living on the island is good as long as he is the leader. He does not hesitate to offer help to whoever needs it. This attitude strengthens his relationship with others and makes them forgive him for his pride. Similarly, Tom also has good relationships with others, even though he sometimes has to resort to trickery.

6. Behavioural involvement is defined as the degree to which the person engages in actions that directly implicate the collective identity category in question (Ashmore et al 93). Orphan heroes are more influenced by others' opinions about them so they sometimes try to act in a way that may even contradict what they really feel. Peter Pan acts like a father when he is with Wendy and the Lost Boys, a role he does not really like. He believes it is the image of the father that Wendy likes, so he acts it out:

> "I was just thinking," he said, a little scared. "It is only make-believe, isn't it, that I am their father?" "Oh yes," Wendy said primly. "You see," he continued apologetically, "it would make me seem so old to be their real father." "But they are ours, Peter, yours and mine." "But not really, Wendy?" he asked anxiously. "Not if you don't wish it," she replied; and she distinctly heard his sigh of relief. " (Barrie 60)

However, at the end, when he is asked to be adopted with the other boys, he refuses. For him, the role of the father is only make-believe.

Tom also pretends to be happy away with Huck and Joe when they escape, while the fact is that he truly misses his home. He is not used to showing his emotions so he refuses to admit that he wants to return. Seeing Aunt Polly praying for him makes him long to return but he insists on hiding his feelings, even in front of his closest friends, Huck and Joe:

> Aunt Polly knelt down and prayed for Tom so touchingly, so appealingly, and with such measureless love in her words and her old trembling voice, that he was weltering in tears again, long before she was through. (Twain 163)

7. Content and Meaning refer to the semantic space in which an identity resides. When a specific social category is salient, the individual will view him or herself in terms of the characteristics of the category members in general (Ashmore et al. 94). The fact that the two characters of the selected works are orphans makes them belong to a group in itself. Interestingly, each one of them tries to surround himself with other characters that are either orphans, lonely, or abandoned. Tom Sawyer feels that his true family is Huck. He even refuses to let him leave the widow’s house so they can be together and live a similar life. Peter Pan’s band consists of a bunch of Lost Boys who are orphans like him. Wendy, who is not an orphan or abandoned, is brought to Neverland to play the role of the mother and she takes her brothers with her.

2.1.6. Orphan heroes and home: the role of the setting

In *The Adventures of Tom Sawyer*, the setting plays an important role in shaping many of the events. The action takes place in a village near the Mississippi River, with dirty streets and cottages surrounded by traditional whitewashed fences. School, church, and Tom’s house are the main locations for our protagonist’s mischievous actions, while the river, the cemetery, and the cave are where most of the adventures happen. Varied hiding places and midnight escapades let events move beyond the commonplace limitations of daily village life (Sloane 64).

At the beginning of the novel, Tom refuses to accept his surroundings and sinks in his imagination to escape from them; indeed, his imagination rules his life and shapes his world. He makes a game out of everything, such as digging for buried treasure or organizing his friends into a band of pirates with names such as “the Black Avenger of the Spanish Main,” “Huck Finn the Red-Handed,” and “the Terror of the Seas.” His surroundings are, in fact, the first provoker of the imaginative mind. Twain created a world inhabited by boys who sought adventure, fun, and freedom in the natural world near their village. The surrounding environment opens large scope for these children’s imagination. The graveyard, the river and the cave are all perfect places where a wild, imaginative mind can dwell. Following these cues, critics often view nature in *Tom Sawyer* as largely redemptive. Henry Nash Smith defines the conventional perspective: “Natural man beleaguered by society, but able to gain happiness by escaping to the forest and the river: this is undoubtedly an important aspect of the meaning that thousands of readers have found in the novel” (85). Tom Towers agrees: “In nature the children intuit a spiritually vital world which seems to oppose that of adult society at every point. The town means restrictive rules and onerous tasks, but nature is the scene of games and leisure and, above all, freedom (512). This perspective appears more strikingly when Tom, Huck, and Joe Harper play pirate on Jackson’s Island in the Mississippi River. Tom wakes before the others and observes “great Nature’s meditation” (Twain 121). He lies quietly for a while, in what initially appears to be a conventionally romantic scene: “The marvel of Nature shaking off sleep and going to work unfolded itself to the musing boy” (121). At first glance, Tom seems struck by the power and beauty of nature; it exists entirely outside of him as a source of wonder and purity. For Tom, a pirate’s life provokes envy and admiration among his fellow youngsters, which makes this life worthwhile. As a result, nature does not draw Tom away from a corrupt world; rather, it promises him success in that world (Coulombe 124). Adventures give Tom the ability to remove himself from the domestic rules and restrictions. By escaping from home, he makes himself missed there and, in turn, constructs a sense of his own value and importance in domestic society. He expresses his happiness to be away from the obligations of society (Berube 41).

Somerville explains that one of the meanings of home is “heart”, in which there is an emphasis on the emotional side (532). At the beginning of the novel, Tom Sawyer rejects his home because he fails to find any emotional bond. Later, when his relationship with Aunt

Polly improves, he returns home and changes his attitude towards it. After the incident of his disappearance, Aunt Polly also pays attention to an important fact, which is the significance of showing her love to Tom. She realizes that she needs to prove to him that he is loved and cared for so he does not leave his home again. At this point, “home” does, indeed, become a synonym of “heart”, which makes Tom appreciate it as the place where he belongs.

In her article “Home in Children’s Fiction: Three Patterns”, Lucy Waddy classifies orphan protagonists according to how they see their homes as Odyssean, Oedipal, and Promethean. Tom Sawyer belongs to the Odyssean pattern. These characters tend to romanticise their homes and imaginatively turn the humblest hut into a beautiful palace (13). Tom returns home after escaping to the island. He realizes that it is Aunt Polly’s home where he belongs, which he had never felt before. He had imagined Jackson’s island as his kingdom; a place where he could do whatever he wanted without the adults’ supervision:

> It seemed glorious sport to be feasting in that wild, free way in the virgin forest of an unexplored and uninhabited island, far from the haunts of men, and they said they never would return to civilization. The climbing fire lit up their faces and threw its ruddy glare upon the pillared tree-trunks of their forest temple, and upon the varnished foliage and festooning vines. When the last crisp slice of bacon was gone, and the last allowance of corn pone devoured, the boys stretched themselves out on the grass, filled with contentment. They could have found a cooler place, but they would not deny themselves such a romantic feature as the roasting campfire. (Twain 143)

However, escaping from his aunt’s house proves to him that he belongs there where he has a family and a caring mother-figure; it is only when he succeeds in finding an emotional bond with his aunt that he feels the house transform into a home. Besides, his vision of him as a glorious hero among the people in the town makes him respect what home means even more, so that he makes his friend Huck return to the widow’s home at the end of the novel. He realizes that living alone on an island is not as fun as he thought.

The setting in *Peter and Wendy* presents a complete contrast between reality and fantasy. The realistic setting is presented in the Darlings’ house, their lifestyle, and even the relationship among the family members, while Neverland is a world of fantasy. In both settings, home exists and plays an important role. Wendy and her brothers are part of the realistic world where home means the love of a mother and safety. When they go to Neverland, they don't change their routine despite all the fantastic things they see and live there. Although the children enjoy their life in Neverland, they ask Wendy to go back home because it is where they belong.

The same assumption goes in Peter Pan's case and his relationship with Neverland, his home. The narrator describes the island in a fascinating way; it is a child's paradise where there is no school and no duties. It is a place where fairies fly and mermaids swim near the shore (Barrie xxxv).

Home in this novel is represented by motherhood. When Wendy arrives in Neverland, she is shut down and Peter Pan and the Lost Boys build the walls of domesticity around her. Curiously enough, chapter six in the novel is "The Little House", while in chapter seven it is "The Home under the Ground": the house is transformed into a home when the maternal presence of Wendy inhabits it. Although they make a special house for Wendy according to her wishes, she is confined to her role as a mother. She does not have Tinker Bell's freedom or Tiger Lily's leadership. In one of her songs, Wendy actually defines herself by her home:

> "I wish I had a pretty house,
> The littlest ever seen,
> With funny little red walls,
> And roof of mossy green."
> […]
> "We've built the little walls and roof
> And made a lovely door,
> So tell us, mother Wendy,
> What are you wanting more?"
> To this she answered greedily:
> "Oh, really next I think I'll have
> Gay windows all about,
> With roses peeping in, you know,
> And babies peeping out." (Barrie 84)

Through this quotation, readers get acquainted with the concept of domesticity at the end of the nineteenth century. At that time, middle-class girls spent more time with female company, such as, mothers, sisters, or nannies. Consequently, with this constant presence in a feminine community, their domestic roles were seen as essential (Szabo 6). Wendy describes the physical shape of the house she is dreaming of; the windows, the door, the roses popping around form the image of this house and, the fertility of the mother clearly present in the babies.

Peter Pan deals with everyday life as a game of make-believe. The narrator presents one of their meals as "a make-believe tea, and they sat round the board, guzzling in their greed; and really, what with their chatter and recriminations, the noise, as Wendy said, was positively deafening" (117). As the narrator explains, while the other boys know what make-believe is, Peter Pan is unable to make this distinction. The imaginary feast is so real to him that, during a meal, one could see him getting rounder. It is not even clear whether the adventures Peter Pan tells are true or not.

Peter Pan belongs to this island; for him, it is his home. The narrator presents the place not as an inert being, but almost as a conscious entity that knows Peter Pan and interacts with him in different ways:

> Feeling that Peter Pan was on his way back, the Neverland had again woke into life. … In his absence things are usually quiet on this island. The fairies take an hour longer in the morning, the beasts attend to the young, the redskins feed heavily for six days and nights, and when pirates and Lost Boys meet they merely bite their thumbs to each other. But with the coming of Peter Pan, who hates lethargy, they are under way again: if you put your ear to the ground now, you would hear the whole island seething with life. (64)

According to the narrator's description, Neverland moves to action on Peter Pan's return; the island seems to subject itself to Peter's desire. Given this degree of connection, it is understandable that he cannot conceive living anywhere else and it makes perfect sense that he refuses to be adopted and leave the Darlings' house with a sigh preferring to return to his world where imagination prevails.

According to Waddy's classification, Peter Pan belongs to the third type of characters who tend to create homes for themselves, and, as they do, they become fonder of what they have created and more precisely defined by it: their home becomes their alter ego. She calls this category the Promethean pattern, for the characters have left one home and usually tend to create another (13). Peter Pan builds his own kingdom out of make-believe and he is very satisfied with it. The difference between him and the other boys at such a time is that they know it is make-believe; while to him make-believe and the real world are exactly the same thing. Since Neverland is a place full of make-believe, leaving it would mean that he has to grow up. Therefore, he prefers to stay where he belongs and where he can stay a child forever. Wendy's annual visit to Neverland is enough for him to feel the presence of a maternal figure.

2.2. Orphan heroines in society

This section offers a brief introduction to both novels, *The Secret Garden* and *The Wonderful Wizard of Oz*, and also analyses the texts according to the three criteria explained in chapter one: The orphan's adaptation to the foster family and relationship with other characters (not members of the foster family), the orphan's search for identity, and the orphan's adaptation to her physical and cultural surrounding.

2.2.1. *The Secret Garden* (1910)

> "As long as you have a garden you have a future
> and as long as you have a future you are alive."
> (Burnett 255)

The Secret Garden, written by Frances Hodgson Burnett, succeeded in fascinating countless readers, both children and adults, in the last one hundred years and has become a classic. Translated into many languages, the novel is considered "all-age literature" (Gymnich & Lichterfeld 80).

Frances Burnett was born in Manchester, England, on November 24, 1849. In 1865, she left with her family to Tennessee, America, which she really liked, despite her deep attachment to Manchester. In addition to being a self-educated, dedicated reader, Burnett wrote stories that she read aloud to others, which led her to submit one to the magazine *Godey's Lady's Book*. At the editor's request, she submitted another, both of which were published in 1868. When she had children, she entertained them with fantasy-type stories and enjoyed writing for them. Burnett published her first children's stories in 1879, after one of them was accepted in *St. Nicholas* magazine for children. Later, Burnett's *Little Lord Fauntleroy* (1885), whose protagonist is based on her son Vivian, appeared in the same magazine. A year later, it was published as a book and became a best seller. The writer's other famous children's stories are *A Little Princess* (1905), *The Good Wolf* (1908), *The Land of the Blue Flower* (1909) and *The Secret Garden* (1911). Burnett also wrote novels for adults, in which she presented the lives of hard-working men, successful entrepreneurs, women and their various relationships. Her characters lived in both England and the United States. However, her reputation as a writer rested on her books for children (Applegate 54-6).

Burnett, who lived in a time when didactic novels were prevailing, believed that children should be offered something different to read, for her books were not conceived only to teach lessons, but to present an imaginary world in which they could have fun through adventures. As a child, books were precious to her, and later, as a grandmother, it was important to her that her grandchildren read books that could satisfy their minds and imagination. She made sure that the books published for children were full of brilliant colours, unlike those of her childhood. (Gerzina xxxvix).

The Secret Garden, serialized from the autumn of 1910 to the summer of 1911 in monthly instalments in the *American Magazine*, has often been referred to as Burnett's best novel. Surprisingly, for the first fifty years after its publication, it was never as popular as *Little Lord Fauntleroy*. The idea for the book came to Burnett partly from the Rose Garden at her home in Maytham Hall, Kent, where she made friends, like Mary in the novel, with a robin. The Rose Garden was originally an old orchard that had turned into wilderness and was entered by a low orchard gateway. She planted it with roses (Carpenter & Pichard 473).

The story‘s protagonist, Mary Lennox, the moody orphan girl who lives in India, is sent to England to live with her uncle. While discovering the manor in Yorkshire, she finds the way into a secret garden that has been shut up since the death of her guardian's wife ten years earlier. Feeling incredibly motivated by this discovery, she begins gardening there, and her own character changes through her work to revive the garden. Then, she meets Dickon, Martha's young brother, a boy with almost supernatural powers of charming nature, who helps her in her mission. Mary discovers another secret, which is the existence of another boy in the manor, Colin, her guardian's son. Bed-ridden, the boy is convinced he is an invalid who will develop his father's deformity and is waiting for his death. Mary succeeds in persuading him to lead a normal life. Colin also helps in reviving the garden and gradually he is also revived spiritually and physically. He learns to walk and amazes his father, by running to his encounter after his return from a stay abroad.

2.2.2. *The Wonderful Wizard of Oz* (1900)

"The greatest loss I had known was the loss of my heart"
(Baum100)

Published in 1900, *The Wonderful Wizard of Oz* was described as the best children's story of the century by the *Minneapolis Journal* (November, 18 1900). Both children and adults have enjoyed reading this masterpiece for more than a century (Hearn xliv). Lyman Frank Baum, the author of the original Oz stories, was born in Chittenango, New York, in 1856. He had a defective heart so he was forbidden to play games; instead he spent much of his childhood reading. Early in his life, he started a small printing press at home and produced a family newspaper. He also worked in his family's oil company and later as an actor and as a journalist. He used to amuse his four children with stories based on *Nursery Rhymes*. In 1897, he published *Mother Goose in Prose*, with illustrations by the young Maxfield Parrish. Illustrated by William Wallace Denslow, Baum published *Father Goose* in 1899, which soon became a bestseller. Its success encouraged him to make a children's novel out of a bedtime story he used to tell his sons and called it *The Wonderful Wizard of Oz* (1900), considered the greatest success of Baum's career and an outstanding children's book of all time. He also wrote a number of books like *The Life and Adventures of Santa Claus* (1902) and *The Magical Monarch of Mo and His people*

(1896). He died in 1919, and keeps a special place as a figure of great importance in the history of children's fiction in the United States, being the first writer to create an unforgettable full-length original American fantasy (Carpenter & Prichard 50-1).

The Wonderful Wizard of Oz was first published in 1900 by the George. M. Hill Co. of Chicago and New York, with illustrations by W. W. Denslow. The extensive colour work made a revolution in the design of American children's books. Baum and Denslaw's collaboration produced not only a successful book, but also a new type of illustration, as they both knew what a child liked. The novel is full of casual and comic conversations which are quite different from those usually found in most contemporary children's books. As Burnett, Baum was against the direct didactic way, so he conveyed the moral message indirectly and defined the characters by action and reaction rather than through detailed description (Hearn xlvii). The first draft of the book was entitled "The Emerald City", which was later changed because of a superstition which considered that publishing a book with a jewel in its title brought bad luck. A musical play based on the story opened in Chicago in June 1902, and then ran on Broadway. In addition to that, a movie – with some changes from the original novel – was produced in 1930. Baum wrote a series of sequels to the book and further Oz stories were fashioned by other writers after his death (Carpenter & Prichard 579).

The novel tells the story of Dorothy Gale, an orphan girl who lives with her Aunt Em, her Uncle Henry and her little dog Toto in a Kansas farm. Dorothy and Toto are caught up in a cyclone that takes them to a farmhouse in Munchkin Country in the magical Land of Oz. She starts an adventurous journey to meet the Wizard of Oz, who can allegedly help her to return home. On her way, Dorothy frees the Scarecrow from a pole on which he is hanging, applies oil from a can to the rusted connections of the Tin Woodman, then meets the Cowardly Lion. The three of them join her in the journey to the Emerald City. The Scarecrow wants a brain, the Tin Woodman wants a heart, and the Cowardly Lion wants courage. All four believe that the Wizard can solve their troubles, and, in pursuit of their destination, they go through many adventures and succeed in saving each other from death many times. Dorothy and the others discover that the Wizard is nothing but an ordinary man who had arrived in the land by accident, just as Dorothy did. He grants the Scarecrow, the Tin Woodman, and the Lion their wishes and comes up with a plan to get home with Dorothy by way of a hot air balloon. Toto runs away the moment before Dorothy is able to board and he leaves without her. Then, the four friends with the company of Toto head to meet Glinda, the Witch of the South, to help Dorothy find her way home. After many adventures, they arrive and Dorothy discovers she has only to tap the heels of the Silver Shoes together and wish to be home. She arrives back in Kansas to be with Uncle Henry and Aunt Em.

2.2.3. The orphan’s adaptation to her foster family and relationship with other characters

In order to understand Mary’s attitude towards her foster family, it is important to examine her relationship with her parents. Mary’s is the first mother presented in the novel. She is beautiful, but at the same time so vain and selfish that she spent almost no time with Mary when she was alive. The first lines of the novel reveal a lot about the atmosphere Mary lives in when she is with her parents in India. They are a typical English family living in a big house in a colonised place, where the father has a prominent position under the English Government while the mother is self-centred, only worried about her enjoyment. Gerzina (1) comments that the English in India usually enjoyed a higher standard of living in comparison to what they had in England. This included dozens of servants and endless rounds of social events among the white community members. Therefore, the role of the mother is completely missing in Mary’s life. She points out that British wives in India often depended on servants to look after their children, without any supervision, so they could ignore their domestic duties. In fact, the narrator seems to condemn the mother’s behaviour as unacceptable and even hints at infidelity. Gerzina mentions Kate Platt, the first principal of the Lady Harding Medical College in Delhi, who later in 1923 warned that the late nights, alcohol, and boredom led the European women to experience psychological damage in hot climates like the one in India (4).

The relationship between Mary and her mother is very complicated, indeed. She does not know a lot about her mother so her feelings towards her are confused.

> Mary had liked to look at her mother from a distance and she had thought her very pretty, but as she knew very little of her she could

> scarcely have been expected to love her or to miss her very much when she was gone. She did not miss her at all, in fact, and as she was a self-absorbed child she gave her entire thought to herself, as she had always done. (Burnett 10)

The spiritual distance that separates Mary from her mother is symbolized by her hidden admiration of her, which is revealing. Mary truly admires her beauty, but the vagueness that surrounds the mother makes it difficult for Mary to approach her. This distance also prevents her from feeling the pain of her death, which affects the child negatively when she fails to show any emotion towards others.

People surrounding the family criticise the mother for neglecting her child, ignoring the fact she may have her own reasons for doing so. The narrator does not offer any justification for the mother's behaviour, but there is a hint that she is the one to blame for the troubled relationship existing between mother and daughter. There is also no mention of the father's role in his child's life, and the ladies who accompany Mary after her mother's death clearly put the blame on her.

> "Perhaps if her mother had carried her pretty face and her pretty manners oftener into the nursery Mary might have learned some pretty ways too. It is very sad, now the poor beautiful thing is gone, to remember that many people never even knew that she had a child at all."
>
> "I believe she scarcely ever looked at her," sighed Mrs. Crawford. (13)

Mary's foster family in England consists of Mr. Craven, her aunt's husband, and his son Colin, none of whom is easy to deal with in the beginning. Mr. Craven is first introduced by Basil, the son of the English clergyman where Mary is first taken. He describes him as a horrible man.

> "I heard father and mother talking about him, he lives in a great, big, desolate old house in the country and no one goes near him. He is so cross he won't let them, and they wouldn't come if he would let them. He's a hunchback, and he's horrid." (12)

The second description is offered by Mrs. Medlock and it is not that encouraging either. She tells Mary that "he's not going to trouble himself about you, that's sure and certain. He never troubles himself about no one" (19). Readers meet Archibald Craven in chapter twelve and may be surprised to find that he is not totally as other characters had described him. In fact, Mary's meeting with Mr. Craven reveals a lot about the other side of his character.

> He was not ugly. His face would have been handsome if it had not been so miserable. He looked as if the sight of her worried and fretted him as if he didn't know what in the world to do with her. (145)

Despite having been mostly away from people, Mary proves to have deep insightfulness. She sees in Mr. Craven what others fail to see, and she is able to trace the kindness in his heart, in spite of the fact that he does not seem to display it.

Studying Mr. Craven's character reveals a man with a broken heart who has failed to overcome his wife's death. His dependence on the women around him is obvious. From an ethics of care perspective, women have traditionally been perceived and portrayed as being better than men in granting others with the care and love they need. Realizing that he is unable to do this task, he relies on other female characters to do so, such as Mrs. Sowerby. He confesses that he does not know how to deal with children, and even looks confused by saying this. In this speech, Burnett allows Craven to defend himself and justify his weird actions:

> Her [Mary's] anxious little face seemed to worry him more than ever. "Don't look so frightened," he exclaimed. "Of course you may. I am your guardian, though I am a poor one for any child. I cannot give you time or attention. I am so too ill, and wretched and distracted; but I wish you to be happy and comfortable. I don't know anything about children, but Mrs. Medlock is to see that you have all you need. I sent for you to-day because Mrs. Sowerby said I ought to see you. Her daughter had talked about you. She thought you needed fresh air and freedom and running about". (147)

After promising Mary to give her a piece of earth to plant whatever she wants, she feels happy and runs to tell Martha, who is very surprised by Mary's opinion about Mr. Craven. The narrator seems to be trying to show how wrong it is to rely completely on others' opinions, which do not necessarily present the truth. In fact, Mary likes Mr. Craven and she even sympathizes with him. She describes him as a "really nice person, only his face is so miserable and his forehead is all drawn together" (151). Also, Mr. Craven's attitude towards Mary is not totally indifferent. He sends her a box full of beautiful books; two of which are about gardens, games, and writing kits. He proves to be not the fretful hunchback, but a wounded person who is so deprived of love that he cannot give any.

The second member of Mary's foster family is Colin, Mr. Craven's son and her cousin. His presence is kept secret until Mary discovers him by chance, wailing and crying. He is one of the strangest orphans – a maternal one, in this case – in literature; not the too good to be true character who suffers from the unfairness of life. Colin's mother died in childbirth after a tree branch in the garden struck her and forced her into premature labour. Unable to recover from the shock and grief of her death, Mr. Craven has become reclusive and avoids seeing his son. Although he does not consciously wish Colin any harm, he cannot see him without remembering his deceased wife. Colin fears that he will develop a hunchback and die. Deeply hurt by his father's rejection, Colin turns out to be an angry, self-centred child who rejects others. However, his need for companionship and learning how to love and be loved make him find in Mary a close friend. The similarities between him and Mary enable her to control his tantrums; in fact, she is the first person who defies Colin and shouts at him:

> "You stop!" she almost shouted. "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!" (220)

This incident changes Colin dramatically. He sees his own self through Mary, which makes him realize the gravity of his behaviour. However, Burnett concentrates on showing that there is a reason for Colin's hysteria. He tells Mary that he found a lump on his back, a thing that he has not revealed to anyone. Assuring him that there is nothing, Mary succeeds in calming her cousin and quiets the earlier storm of sobbing and screaming. The truth is that Mary behaves like a mother to Colin and she is the first one who treats him in this way. His status as a maternal orphan and the feeling of paternal rejection he experiences all the time have turned him into a psychologically ill person. After Mary's journey of healing, she helps Colin to go through his own, even if Colin's journey is somewhat different since, being better educated, tends to rely more on himself.

Danielle Price explains that Colin is presented on different occasions as a kind of priest, a scientist or even a colonial ruler (10). This makes him lead the group which consists of Mary, Dickon, and, occasionally, the old gardener. His controlling tendency is reflected not only in his relationships with others, but also with nature. Price also states that "Colin's interest in the magic of nature is utilitarian; his desire is to control rather than to appreciate nature" (Ibid). Colin believes that "there is Magic in everything, only we have not sense enough to get hold of it and make it do things for us like electricity and horses and steam" (Burnett 299). Even with Mary, he behaves with superiority. He tells her that "Everyone is obliged to do what pleases me.... It makes me ill to be angry" (Burnett 162). Price adds that Mary has the ability to understand Colin's personality and acts according to this understanding; she even tells him the story of the Mahraja whose wishes had to be obeyed by everybody immediately (10).

Colin's identity crisis is due to a negative self-image, as Stephen Roxburgh suggests in his article "Our First World: Form and Meaning in *The Secret Garden*". According to Roxburgh, Colin's father's positioning is decisive, since he builds his low self-esteem on his father's ignoring attitude. He tells Mary that he is aware of people talking about him and even hating him (qtd. in Gyminch & Lichterfeld 170).

Another important character who inspires Mary indirectly is Lilias, Colin's mother. Her presence inhabits the pages of the novel, despite her having died years before Mary's arrival. The narrator describes her character through the references provided by others, who reveal her as being quite a remarkable lady whom everyone loved. Lilias must, indeed, have been something special to have made such an impression on people like Ben Weatherstaff. She's the one who taught him to take care of the Secret Garden's roses, and when Ben sees Colin for the first time, he recognizes his "mother's eyes starin' at [him] out o' [Colin's] face" (Burnett 280). Readers find her in dreams, pictures, or even as a soul living in the garden.

Mary has a very complicated relationship with people surrounding her and this is a result of her early life spent in India. Her distrust of others dictates her attitude towards them. However, after living in Mr. Craven's manor, she starts to change her indifferent and moody attitude towards people living with her. Both female and male characters play a key role in the change she experiences; not only humans, but also the robin, the animal that illuminates Mary's spirit and changes how she feels towards other humans.

The first person Mary meets on her way to the manor is Mrs. Medlock, the head of the servants. Under the strict and rigid mask she wears, she hides a kind character:

> She was a stout woman, with very red cheeks and sharp black eyes…Mary did not like her at all, but as she very seldom liked people there was nothing remarkable in that; besides which it was very evident Mrs. Medlock did not think much of her. (Burnett 14)

Despite their mutual dislike, Mrs. Medlock is highly surprised when she discovers that little Mary has the ability to calm Colin down, something which had seemed impossible to all the inhabitants of Misselthwaite. This incident reveals a lot about Mary's change of character because she herself used to act like Colin once.

Mary's first friend in the manor is Martha, the maid; she is the first one who gets her attention. She takes care of her and plants the seeds of change in her. Martha's spontaneity and kindness make it easy for Mary to get used to the place. Moreover, she also plays the important role of introducing Dickon to her and the readers. At first, Mary treats her the way she used to treat the servants in India, but she later realizes that Martha is a very nice person. The narrator describes her as having something comforting and really friendly in her queer Yorkshire speech and sturdy ways, which had a good effect on Mary. Martha likes being with Mary as much as Mary likes being with her; she finds in Martha the care and affection she needs. Her role in Mary's life is significant as she is the one who succeeds in changing the child's bad habits and convince her to act differently.

Ben is among the first persons Mary meets in Misselthwaite Manor. He and Mary do not like each other at the beginning; his first impression is that he has never "set eyes on an uglier, sourer-faced young'un" (114). Mary also finds him a weird moody man, although Martha advises her not to rush in judging him stating that "He's not as half bad as he looks" (100). Despite their mutual dislike, both Mary and Ben have some things in common. He tells her that "Tha'an me are a good bit alike… 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" (51). This proves to be true only at the beginning of the novel. They experience a big transformation when they learn to work with others; in fact, Ben is the first adult who enters the secret garden to help the children.

The robin is the first mutual friend to both Mary and Ben. He is the ray of hope that takes them out of their loneliness. This friendship makes Mary realize that she is, indeed, lonely. The pleasure the robin gives to Mary participates in changing her view and her attitude towards people in general:

> 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 gardens had made this one feel as if there was no one left in the world but herself….she was desolate and the bright-breasted little bird brought a look into her sour little face which was almost a smile. (45)

Mary believes that the robin understands her more than anyone else. This belief leads her to trust the bird completely and, gradually, trust others. She realizes that the robin does not judge her or even criticize the way she looks; an attitude she has never experienced before.

Martha's mother is described as a kind, wise and caring woman. Mrs. Sowerby does not actually appear in person in the story until the penultimate chapter, but her presence is felt from the moment Mary first hears about her from Martha. Melanie Kimball, in her article "From Folktales to Fiction: Orphan Characters in Children's Literature", describes Mrs. Sowerby as "an off-stage actor [who] provides the orphaned children with a live mother figure" (569). She takes care of them and also advises Mrs. Medlock and Mr. Craven about how to treat them. The note that she sends to Mr. Craven encourages him to return home. She is like a "Fairy god-mother figure" who gives the novel a happy ending (Ibid 570). Mary is very attracted to Mrs. Sowerby's stories and she sees in her the caring mother she never had. The knowledge she possesses about children amazes her. The rope she gives to Mary is the first motivation that takes her outdoors, which leads to the discovery of the secret garden. In sum, Mrs. Sowerby takes care of Mary indirectly. She is far in body, but close in soul. She helps Mary through her daughter, her son Dickon, and Mr. Craven. She is all-nurturing, all-knowing. Both Mary and Colin express the wish that she were their mother.

The narrator surrounds Mrs. Sowerby with some kind of holiness. She is similar to her son Dickon in that both share a strong attachment to nature and animals. After Ben, Mrs. Sowerby is the second adult who enters the Secret Garden. Without breaking her word to the kids, Mrs. Sowerby writes to Archibald Craven to say that, "I would come home if I was you. I think you would be glad to come" (Burnett 362). It's because of Mrs. Sowerby's gentle encouragement that Archibald Craven comes home to reunite with his son, bringing the story to a happy ending.

She is also described as having "affectionate eyes which seemed to take everything in—all of them, even Ben Weatherstaff and the "creatures" and every flower that was in bloom" (346). She is separated from other adults in the novel due to the holiness she adds to the atmosphere. When she enters the garden, none of the children feels that she was an intruder at all. On the contrary, she seems to belong there.

Dickon, Martha's younger brother, is a Yorkshire lad who helps Mary in reviving the secret garden. Allison Lerer describes him as a character who relates the natural and the supernatural worlds. He lives in harmony with nature and succeeds in taming the animals (258). Dickon resembles a sort of wood fairy in the way the narrator introduces him in the novel:

> A boy was sitting under a tree, with his back against it, playing on a rough wooden pipe. He was a funny looking boy about twelve. He looked very clean and his nose turned up and his cheeks were as red as poppies and never had Mistress Mary seen such round and such blue eyes in any boy's face. And on the trunk of the tree he leaned against, a brown squirrel was clinging and watching him, and from behind a bush nearby a cock pheasant was delicately stretching his neck to peep out, and quite near him were two rabbits sitting up and sniffing with tremulous noses—and actually it appeared as if they were all drawing near to watch him and listen to the strange low little call his pipe seemed to make. (120)

It is not difficult to see Dickon as a Pan-like figure who surrounds himself with animals, plays a wooden pipe, and is in complete unity with nature. Lois Kuznets states that Dickon is supplemented by "two powerful maternal influences, Mrs. Sowerby and Colin's dead mother, who first planted the secret garden. Burnett's restorative Nature is clearly Mother Nature, even when she brings about reconciliation between Colin and his father" (qtd. in Evans 21). By helping Mary to overcome her loneliness, Dickon proves to be not only a loyal friend but also a healer. She feels immensely proud when he praises her work in the garden, which plays a significant role in giving her more self-confidence.

At the beginning of the novel, Mary's character is nothing but a reflection of people's attitudes towards her. When she lived in India with her parents, she used to insult and offend others. The servants looked at her as their mistress and she looked at them with a strong sense of superiority. Her life there missed the emotional side, especially since her mother left her to be raised by the servants. Her dislike for others was actually the result of this early, emotionally-deprived life. She even admits that no one likes her: "People never like me and I never like people," she thought. "And I never can talk as the Crawford children could. They were always talking and laughing and making noises." (Burnett 46)

Martha, Mrs. Sowerby, Dickon, and Ben belong to the working class. Price suggests that the working-class individuals in the novel show a great attachment to earth (10). This helps Mary to adopt a new manner of living, playing, and even speaking. Changing from the Indian manner of speaking to the Yorkshire dialect is an evidence of transformation. Speaking this dialect is generally associated with a wholesomeness not found in life in India (Ibid). Many Victorian writers believed that a love of landscape and gardens united English people of all classes, as Sedding claims (qtd. in Price 8). The importance of the garden lies in its unification of all classes and, most importantly, of adults and children at the end of the novel.

Mary's life can be divided into two stages; the first in India and the second in England. As the first is characterized by deprivation of emotions, the second one proves to be full of changes concerning her expression of love. In England, Mary learns how to deal with people and how to respect them; she is, obviously, more developed emotionally. When she meets people who show her care and kindness, she starts to act kindly. However, this dramatic change in her character is most clearly revealed when she deals with animals, as in the case of the robin and the plants in the garden. Then, in a later stage, those changes are reflected in her attitude towards people like Martha, Dickon, and Colin. The novel clearly exposes the need of love and understanding that everyone has. Through working in the garden to revive it, Mary learns that she must give love in order to receive it.

It is interesting to note that Mary receives the care she needs from characters that are either dead, fairy-like, non-human, or that she has not seen before. Lilias, whose soul lives in the garden, is the reason behind Mary's transformation; the robin leads her to happiness; Mrs. Sowerby helps her indirectly, and Dickon carries the spirit of the wood inside him and he is able to charm animals as well as humans. As a result, she learns gradually to care for others, especially for the ones who are in need of it.

At the beginning of *The Wonderful Wizard of Oz*, the narrator tells his readers that Dorothy is an orphan who lives with her uncle and aunt. The description of Dorothy's foster family hints at the life she used to live before being driven away to the Land of Oz, with the description of her house reflecting the hard life she lives in Kansas. The one-room house, the rusty looking stove, and the three beds are but a proof of the family's simple life. However, this does not prevent her from going through many risks to return to her family.

Aunt Em, who is supposed to be the mother-like figure in Dorothy's life, is described as being thin, gaunt, and someone who never smiled. However, her grimness turns out to be the result of living in Kansas:

> When Aunt Em came there to live she was a young, pretty wife. The sun and wind had changed her, too. They had taken the sparkle from her eyes and left them a sober grey also. She was thin and gaunt, and never smiled, now. (Baum 16)

It is obvious that Aunt Em succeeds in being a real mother to Dorothy since our protagonist goes through a very difficult journey just to go back to Kansas and to her. Despite her grimness, the narrator describes the happiness she feels when Dorothy first comes to her:

> When Dorothy, who was an orphan, first came to her, Aunt Em had been so startled by the child's laughter that she would scream and press her hand upon her heart whenever Dorothy's merry voice reached her ears; and she still looked at the little girl with wonder that she could find anything to laugh at. (16-8)

Uncle Henry is also described as grey, from his long beard to his rough boots. He rarely speaks and never laughs; he simply does not know what joy is.

Throughout her journey, Dorothy states on more than one occasion that she wishes to go back to Kansas so that her aunt and uncle do not worry about her. Aunt Em and "home" are synonyms in the novel, so that Dorothy's wish to return home and seeing Aunt Em are often mingled. She feels safe with her aunt and uncle despite their hard life, as the love and care she finds in their home makes up for their poor status. One of the saddest moments in the novel is when she realizes that her return to Kansas is almost impossible. The Wizard of Oz asks her to kill the horrible Witch of West; an action he could not achieve, and her weeping reveals how much she misses her family:

> Dorothy's life became very sad as she grew to understand that it would be harder than ever to get back to Kansas and Aunt Em again. Sometimes she would cry bitterly for hours, with Toto sitting at her feet looking into her face, whining dismally to show how sorry he was for his little mistress. Toto did not really care whether he was in Kansas or the Land of Oz so long as Dorothy was with him; but he knew the little girl was unhappy, and that made him unhappy too. (134)

Dorothy's meeting with Aunt Em is incredibly touching and tells a lot about the affection and love that surrounds their life before going to the Land of Oz. Aunt Em covers Dorothy with kisses and hugs, and puts an ending to the novel with her question "where in the world did you come from" (215).

There is a clear contradiction between the grimness of the atmosphere and the people in the beginning of the story, and Dorothy as a source of happiness. Uncle Henry is a character who is unable to identify happiness or even laugh. While we see that Aunt Em considers Dorothy a source of happiness which lessens her life's misery, the narrator clearly tells us that Toto the dog is the one who makes Dorothy laugh. The relationship between Dorothy and Toto can also be seen as similar to that of a mother and her child; in fact, there is parallelism between the relationship that binds Dorothy to her aunt and that which binds Toto to Dorothy.

When the cyclone hits, Uncle Henry fulfils his duty of protecting the property and the animals, which is the expected practical behaviour of a farmer. Meanwhile, Aunt Em rushes to protect the child and takes her to the trapdoor where they hide. Here, another mother-child protection scene is repeated when Dorothy refuses to go with her aunt and instead heads to the kitchen to bring Toto, which makes her lose the chance to join Aunt Em and she gets stuck in the flying hut. The integrated idea of “home” and “mother” is clearly depicted as Dorothy feels like a baby in a cradle while she is taken away high by the cyclone. She displays a remarkable calmness while the cyclone takes her higher and higher, so much so that she is able to fall asleep with Toto in her hand. Loneliness is what concerned Dorothy, not fear. This is typical in the character of the orphan who seeks to be surrounded by people as compensation for the loss of parents and the feeling of safety and protection their company gives.

In chapter two, Dorothy starts her journey in the strange Land of Oz. It is soon evident that her conclusions concerning this new place are drawn from Aunt Em, thus confirming their strong relationship and the trust Dorothy places in her aunt. She believes all witches are dead as Aunt Em had once told her. However, she is surprised by meeting a good witch who justifies Dorothy’s ignorance, since she informs her that no more witches and wizards live in civilised lands. From this moment on, Dorothy has to rely completely on herself, starting from having her own opinions to defending herself and others. Throughout the story, readers can feel Dorothy’s constant oscillation between hope and despair of ever returning to Kansas. She tends to unify the idea of returning home with reuniting with her aunt and integrates those two wishes into one. Every time she admits to her despair, the idea of reuniting with her aunt appears to motivate her not to lose hope.

Aunt Em’s passionate love and affection is reflected in the little orphan’s later life and her dealing with emotions. Dorothy has no problem in showing her feelings in front others. She cries and weeps when she feels that the return to Kansas is an impossible wish. However, this does not stop her from going through a very difficult journey to reach her aim, even if the moment of separation from her new friends is harder than she expected:

> She threw her arms around the Lion’s neck and kissed him, patting his big head tenderly. Then she kissed the Tin Woodman, who was

> weeping in a way most dangerous to his joints. But she hugged the soft, stuffed body of the Scarecrow in her arms instead of kissing his painted face, and found she was crying herself at this sorrowful parting from her loving comrades. (212)

The idea of protection is related to emotions, and reflected in an important sign such as a kiss. Throughout the novel, Dorothy is protected by the power of good. The kiss of the Witch in the beginning of the novel protects her from all dangers she witnesses: “I will give you my kiss, and no one will dare injure a person who has been kissed by the Witch of the North.” (29). Choosing a kiss to give this protection is a symbol of the love which surrounds Dorothy all the time. No creature in the Land of Oz dares to hurt her, as seen in her encounter with the winged monkeys: “We dare not harm this little girl,” he said to them, “for she is protected by the Power of Good, and that is greater than the Power of Evil. All we can do is to carry her to the castle of the Wicked Witch and leave her there.” (130)

As already mentioned, the idea of protection is also found in Dorothy’s relationship to her dog Toto, whom she always tries to shelter from the dangerous situations the four friends go through. The Tin Woodman explains to Dorothy that each of the friends is protected except Toto, which makes feel extremely worried about him.

> But I am not afraid so long as I have my oil-can, and nothing can hurt the Scarecrow, while you bear upon your forehead the mark of the Good Witch’s kiss, and that will protect you from harm.” “But Toto!” said the girl anxiously. “What will protect him?” “We must protect him ourselves if he is in danger,” replied the Tin Woodman (62).

Dorothy leaves a good impression on everyone she meets. She succeeds in gaining many friends during her journey in the Land of Oz. Friendship is, indeed, one of the most important themes in the novel and it is the bond that links the four friends (Dorothy, the Scarecrow, the Tin Woodman, and the Lion) that makes them so popular in children’s literature.

Dorothy’s first friend is the Scarecrow; he is the first companion who joins her on her way to see the Wizard of Oz. Their friendship starts when she frees him from the pole he is mounted on in the middle of a field. The Scarecrow is humble – his only wish is to have a brain – but he is also caring, as he constantly looks after Dorothy and the other friends all the time. The Scarecrow fails to realize that he does not need to be given a brain because he is already quite intelligent. In fact, throughout the journey, he learns how to act in difficult and dangerous situations and proves to be smarter than he thinks as he ends up saving his friends more than once. His problem lies in the fact that he has no experience on which to base his judgments. An interesting aspect of the Scarecrow's character is that he always looks at the bright side of things. He does not mind that he is stuffed with straw since he can never feel hungry.

> "I am never hungry," he said; "and it is a lucky thing I am not. For my mouth is only painted, and if I should cut a hole in it so I could eat, the straw I am stuffed with would come out, and that would spoil the shape of my head." (44)

However, this does not stop him from helping Dorothy to collect some fruits and nuts in order for her not to go hungry. He sacrifices himself and throws his straw on Dorothy, Toto, and the Lion when the bees attack them. Dorothy helps the Scarecrow in achieving his dream of having a brain. She takes him with her to the Wizard of Oz, who grants him his wish. In fact, the Wizard realizes that he is already intelligent but, in order to make him happy, he creates a brain out of bran, pins, and needles, which makes him sharp.

The Tin Woodman is the second companion who joins Dorothy's journey to the Land of Oz. She and the Scarecrow save him from being left to rust in the woods, and he decides to join them in order to ask for a heart. His tragic story makes Dorothy sympathize with him. The Tin Woodman adds an ironic aspect to the story since he is supposed to be made of cold hollow metal, and yet longs for a soft and tender heart. Even if he cannot love because, arguably, he has just turned into a machine and thinks that he can be whole again only by getting back in touch with that human part of him which he has lost, the Tin Woodman turns out to be the most caring character in the novel, including nonhuman animals in his sphere of care:

> "This will serve me a lesson," said he, "to look where I step. For I should kill another bug or beetle I should surely cry again, and crying rusts my jaw so that I cannot speak." Thereafter he walked very carefully, with his eyes on the road, and when he saw a tiny

> ant toiling by he would step over it, so as not to harm it. The Tin Woodman knew very well he had no heart, and therefore he took great care never to be cruel and unkind to anything. (67)

The narrator, here, is obviously being ironic, implying that this apparently hollow man of tin is kinder than many of those with an actual, physical heart. The Tin Woodman also helps the queen of mice who, in return, saves the Lion for him: "Don't speak of it, I beg you," replied the Woodman. "I have no heart, you know, so I am careful to help all those who may need a friend, even if it happens to be only a mouse" (88). As in the case of the Scarecrow, Dorothy is the reason behind the Wizard finally granting the Woodman a heart; he offers him a heart made of silk, although he is already emotional and does not need one.

The Cowardly Lion is the third and final creature who joins the company to Oz. Although their first meeting is not as amicable as the encounter with the Scarecrow or the Tin Woodman, – Dorothy slaps him for his attempt to bite Toto, while her meetings with the other two friends are marked with acts of care and help – she accepts him to join them. The Lion immediately admits to being a coward, and that he seeks courage. However, despite his belief that he lacks courage, he often demonstrates bravery, and comes to learn that courage is not the absence of fear, but taking action in the face of it. He protects Dorothy and her friends from the Kalidah, in spite of his fear, telling Dorothy that "We are lost, for they will surely tear us to pieces with their sharp claws. But stand close behind me, and I will fight them as long as I am alive" (75). He also saves them from drowning in the river: he swims to the shore and pulls the raft after him, while the Tin Woodman holds the tip of his tail until they reach the land. Just as in the cases of the Scarecrow and Woodman, the Wizard of Oz sees that the Lion already possesses the courage he desires, and he gives him a special potion.

The Wizard of Oz is described as great and terrible, having the ability to appear in any shape that he desires. However, it is a shock to discover that the Wizard is just a normal person who uses some tricks. Dorothy promises him not to tell anyone in the Emerald City, in exchange for which he grants the wishes of the Scarecrow, the Tin Woodman and the Lion.

Dorothy, acting selflessly, does her best to offer the needed help to her friends. At the same time, she never forgets her wish to return home. She believes that her quest is in relation to those of her friends. The Scarecrow, the Tin Woodman, and the Lion behave in a way that surrounds Dorothy with care and love all the time. This mutual care strengthens their friendship and helps the four of them to overcome the journey's difficulties.

According to Held, ethics of care tends to focus on relation and interdependence between people (46). She states that people are highly influenced by their social relations; therefore, the ethics of care works on showing the significance of relations between people and how to value them, while particularly appreciating the values of care between persons of unequal power, such as in relations between parents and children and between members of social groups of various kinds. To the ethics of care, our embeddedness in familial, social, and historical contexts is basic" (Ibid).

Turning now our attention to *The Secret Garden*, in order to understand how ethics of care operates in Mary's attitude towards other characters, it is important to mention the way she had learned to be a care-giver instead of a care-receiver. As already mentioned, there are three important sources that highly influence Mary: the robin, Dickon, and Mrs. Sowerby. Interestingly, Dickon and the robin are presented together in most of the passages in the novel, as if to hint at the possibility that each one of them might complement the other. The robin considers Dickon as a bird, not a human; in fact, as the omniscient narrator indicates, the bird actually perceives the child as a bird without a beak:

> The first moment he set his dew-bright black eye on Dickon he knew he was not a stranger but a sort of robin without beak or feathers. He could speak robin (which is a quite distinct language not to be mistaken for any other). To speak robin to a robin is like speaking French to a Frenchman. Dickon always spoke it to the robin himself, so the queer gibberish he used when he spoke to humans did not matter in the least. The robin thought he spoke this gibberish to them because they were not intelligent enough to understand feathered speech. His movements also were robin. They never startled one by being sudden enough to seem dangerous or threatening. Any robin could understand Dickon, so his presence was not even disturbing. (Burnett 282-3)

Mary's reaction to the robin shows her deep need to be cared for. She believes that the animal understands her and, in fact, he is the one who leads her to the secret garden. The narrator actually allows the reader to infer the bird's intentionality presenting him flying "down from his tree-top and hopp[ing] about or fl[ying] after her from one bush to another", adding that he "chirped a good deal and had a very busy air, as if he were showing her things" (Burnett 83-4). The robin carries the first key that opens Mary's heart and makes her begin to love life.

Dickon uses Mary's admiration of his abilities to affect her positively. He is naturally a care giver; her natural sense of responsibility to take care of others, whether humans or animals, is evident:

> "Dickon he doesn't mind th' wet. He goes out just th' same as if th' sun was shinin'. He says he sees things on rainy days as doesn't show when it's fair weather. He once found a little fox cub half drowned in its hole and he brought it home in th' bosom of his shirt to keep it warm. Its mother had been killed nearby an' th' hole was swum out an' th' rest o' th' litter was dead. He's got it at home now. He found a half-drowned young crow another time an' he brought it home, too, an' tamed it. It's named Soot because it's so black, an' it hops an' flies about with him everywhere." (Burnett 55)

Mary learns from Dickon how to take care of others; most importantly, he teaches her how to tend the secret garden. Caring for weak animals and tending plants leads Mary to learn the real meaning of self-denial and great value of bestowal.

However, it can be argued that it is the absent Mrs. Sowerby who acts as a maternal figure to Mary, even though she is mostly present through other characters. Everyone repeats things she has said or suggested; therefore, she takes care of Mary indirectly through Martha, Dickon, and even Mr. Craven. Her influence on Mary is, therefore, great, becoming, in a way, the mother that Mary misses. Like Dickon, Mrs. Sowerby is considered part of nature, not an intruder. In her first meeting with Mary, the narrator describes her as having the magic to charm everyone and every creature in the garden:

> The door in the ivied wall had been pushed gently open and a woman had entered. She had come in with the last line of their song and she had stood still listening and looking at them. With the ivy behind her, the sunlight drifting through the trees and dappling her long blue cloak, and her nice fresh face smiling across the greenery she was rather like a softly colored illustration in one of Colin's books. She had wonderful affectionate eyes which seemed to take everything in—all of them, even Ben Weatherstaff and the "creatures" and every flower that was in bloom. Unexpectedly as she had appeared, not one of them felt that she was an intruder at all. Dickon's eyes lighted like lamps. (296)

The narrator concentrates on showing the understanding aspect of Mrs. Sowerby's character, whose ability to take care of Mary stems from the fact that she understands her well. Listening to Mary's problems enables Mrs. Sowerby to offer the help she needs, which fills Mary's heart with warmth:

> Susan Sowerby went round their garden with them and was told the whole story of it and shown every bush and tree which had come alive. Colin walked on one side of her and Mary on the other. Each of them kept looking up at her comfortable rosy face, secretly curious about the delightful feeling she gave them—a sort of warm, supported feeling. It seemed as if she understood them as Dickon understood his "creatures." She stooped over the flowers and talked about them as if they were children. Soot followed her and once or twice cawed at her and flew upon her shoulder as if it were Dickon's. When they told her about the robin and the first flight of the young ones she laughed a motherly little mellow laugh in her throat. (297)

Mrs. Sowerby displays a maternal attitude towards Mary, which she reveals to Martha in her worrying about the girl not having a governess or a nurse:

> She said, "Hasn't Mr. Craven got no governess for her, nor no nurse?" and I said, "No, he hasn't, though Mrs. Medlock says he will when he thinks of it, but she says he mayn't think of it for two or three years." "I don't want a governess," said Mary

> sharply. "But mother says you, Martha, you just think how you'd feel yourself, in a big place like that, wanderin' about all alone, an' no mother. You do your best to cheer her up," she says, an' I said I would." ought to be learnin' your book by this time an' you ought to have a woman to look after you, an' she says: "Now." (75)

After working on Mary's behaviour and health, Mrs. Sowerby pays attention to Mary's appearance, which was the first thing to be criticized about her at the beginning of the novel. She comments that Mary is as pretty as her mother, whose beauty Mary had always secretly admired.

Held's stress on care between people of unequal powers is evident in the novel. At the beginning, it is Mary who is considered weaker than everyone else. Her need to be cared for is a result of her lack of self-confidence and, consequently, weakness. Later on, it is Colin who is in need of care due to his physical and psychological weakness. Mary plays a significant role in bestowing on Colin, who is apparently weaker than her, the love and attention she has received earlier on.

In *The Wonderful Wizard of Oz*, Dorothy learns to care for others from her Aunt Em, who provides her with a maternal figure. In Kansas, Dorothy is the little orphan who needs love and attention and this makes her a care-receiver. In the Land of Oz, however, her role is not so fixed, since she occupies the position of the care-giver at times, while on other occasions she is a care-receiver. The friendship that exists between Dorothy, the Tin Woodman, The Scarecrow, and the Lion stems from a need for mutual care in order to achieve what they aim for: she helps them to reach the Wizard of Oz, while they provide her with food and protection.

As already mentioned, Dorothy also takes care of Toto, her little dog, to whom she acts as a mother figure, providing him with protection and care. It is important to mention that Toto is the one that makes Dorothy laugh, as she is the one who makes Aunt Em laughs. He is also described as preventing Dorothy from being grey, which indicates that her love for the dog plays a decisive role in preventing her from turning grim like her aunt.

In *The Secret Garden*, Mrs. Sowerby takes care of Mary through working on modifying her behaviour. Responding to others is an implication of Held's view of relating care to practice, not only a mere intention. Here, Mrs. Sowerby joins Dickon and the robin, since, in their different ways, the three of them surround Mary with a circle of love, care, and attention. The narrative openly expresses the influence they exert on Mary when it states that "She had begun to like the garden just as she had begun to like the robin and Dickon and Martha's mother" (Burnett 69).

Dorothy's intention to care for others is also put into practice. She starts her journey depending on others, to whom she asks the way to go home, therefore occupying the position of a dependent in need of care through this journey; however, she works hard in helping others as she is offered help. Her three companions return Dorothy's constant support with protection. Their decision to go with her despite getting what they wished for is a proof that the care she has showed towards them has not been misplaced:

> "I shall go with Dorothy," declared the Lion, "for I am tired of your city and long for the woods and the country again. I am really a wild beast, you know. Besides, Dorothy will need someone to protect her." "That is true," agreed the Woodman. "My axe may be of service to her; so I also will go with her to the Land of the South." "When shall we start?" asked the Scarecrow.
> "Are you going?" they asked, in surprise. "Certainly. If it wasn't for Dorothy I should never have had brains. She lifted me from the pole in the cornfield and brought me to the Emerald City. So my good luck is all due to her, and I shall never leave her until she starts back to Kansas for good and all." (Baum 182)

As previously mentioned, Nel Noddings concentrates on the attitudes of caring that usually accompany the activity of care. To care for someone, she says, one must be able to have "[c]lose attention to the feelings, needs, desires, and thoughts of those cared for, and a skill in understanding a situation from that person's point of view (qtd. in Held 31). We also saw that Gilligan also supports this view when she argues that paying attention, listening, and responding to others organize the relationship between a care-giver and a care-receiver. She believes that ethics of care directs our attention to the need for being responsive in relationships between humans (Carol Gilligan: Interview).

In *The Secret Garden*, Mary takes care of Colin and succeeds in changing him into another person who appreciates life. She achieves this difficult mission through understanding the boy’s character, so that she can finally know how to deal with him. When she first discovers him in his room, hiding from everyone, she listens to him carefully. Then, she decides to befriend him and, gradually, through this friendship, she is able to exert a positive influence on him. She plays the role of the care-giver, having been first a care-receiver. This role enables her to change both herself and Colin at the same time. Getting rid of her selfishness gives Mary the ability, time and space to offer others what they are really in need of.

Mary learns to be a good listener from both the robin and Dickon, who pay attention to her as a person in need of love. She considers them good listeners and, as a result, they respond to her and participate in transforming her into a better person:

> “Where's that robin as is callin’ us?” he [Dickon] said. The chirp came from a thick holly bush, bright with scarlet berries, and Mary thought she knew whose it was. “Is it really calling us?” she asked. “Aye,” said Dickon, as if it was the most natural thing in the world, “he’s callin’ someone he's friends with. That's same as sayin’ “Here I am. Look at me. I want a bit of a chat.” (Burnett 104)

Dorothy, on her part, understands her friends’ needs by listening to their problems, so she decides to continue the journey to the Wizard of Oz with them, thus getting help for all of them. She invites the Scarecrow to go with her, after sympathising with his plea: “I understand how you feel … If you will come with me I'll ask Oz to do all he can for you” (Baum 40). Then she welcomes the Tin Woodman when he asks to join them, and she finally also accepts the Lion’s request to travel with them, sympathising with his sadness because of his lack of courage. Dorothy’s welcome of her friends improves the way they feel about themselves. Through the journey, they show a great caring attitude towards her.

2.2.4. The heroine's search for identity

Mary's journey to find her identity is long and full of challenges. There is a similarity between Mary and the garden, in the sense that they are both revived by love and care. In the case of Mary, bad behaviour and conflict of identity have been big obstacles in her journey. However, she learns to behave and develops a strong sense of belonging to the secret garden.

Mary's bad behaviour is a reflection of the treatment she has experienced in India. Burnett's novel, in fact, introduces the problem of parental ignorance in a way that can be considered very advanced for its age, and readers sympathise with Mary as they realise from the beginning that she has grown up without getting any attention from her parents. A significant example of Mary's violent behaviour is her treatment of Martha at the beginning of her staying at the manor. Despite Martha's kindness, Mary is unable treat her nicely. She simply cannot give what she has not received:

> It was not the custom to say "please" and "thank you" and Mary had always slapped her Ayah in the face when she was angry. She wondered what this girl [Martha] would do if one slapped her in the face. She was a round, rosy, good-natured looking creature, but she had a sturdy way which made Mistress Mary wonder if she might not slap her back - if the person who slapped her was only a little girl. (Burnett 32)

Mary was used to abusing her servants in India both verbally and, as the quote shows, even physically. She used to call them "'Pig! Pig! Daughter of Pigs!', because to call a native a pig is the worst insult of all" (3). The narrator depicts Mary's reaction when she verbally insults other people as satisfactory; a result of the constant neglect she suffers from.

The influence of Imperialism is well depicted in Mary's behaviour towards others. As Thacker and Webb have pointed out, it is tempting to establish a connection between Mary's emotional neglect by her parents and British imperialism in India. The narrator initially positions the protagonist as the innocent victim of British imperialism by constructing Mary in contrast to the idealized model of the romantic child, traditionally characterized as innocent, imaginative, playful, and having a special relationship with nature; the child's external beauty being considered the external expression of an attractive personality. In addition, if the child grew up in a loving and caring family, these qualities were enriched and a passion to explore things physically and intellectually was fuelled. In contrast, Mary is rejected by others and is perceived as unattractive. Having being raised by an Ayah instead of her mother, she learns to be a ruler, rather than a child. Life under imperialist rule instilled in Mary a negative and antisocial attitude which prevented her from enjoying her childhood and all the values related to it, such as love, laughter, playfulness and a positive sense of self. She also depends on her Ayah for doing everything; as a result she is "deskilled" by her early childhood experiences since she does not know how to take care of herself. The practices of imperialism have turned Mary into a child who is dependent both at an emotional and a physical level (Thacker and Webb 92).

Specialists argue that children usually develop a sense of belonging when they feel accepted, and attach to those who care for them. Developing a sense of identity, children tend to explore different aspects of it (physical, social, emotional, spiritual, and cognitive). This is achieved through their play and their relationships. When children are able to feel safe, secure and supported, they naturally grow in confidence to explore and learn. Not belonging to anyone or anywhere is a sign of loss of identity ("E. Y. L. F. Outcomes."). Mary feels helpless, which increases her sourness and her sense of dislocation and loneliness. In her first meeting with Mrs. Medlock, she wonders about the reason why she has never had any feeling of belonging. Unable to define to whom she belongs makes her completely ignorant about her identity. The narrator explains that no one notices Mary, because she is a disagreeable child, yet she is not aware of this fact. At the railway station she wonders: "Why she had never seemed to belong to anyone even when her when he rather and mother had been alive. Other children seemed to belong to their fathers and mothers, but she had never seemed to be anyone's little girl" (Burnett 12).

When Basil, the son of the clergyman, tells her that she is going home, Mary replies "Where is home?" (12). Her loss of home makes her confused and ignorant of how to deal with her new foster family. She arrives in England, without any previous knowledge of English society in general, and Yorkshire in particular, which adds to her identity conflict due to the contrasting values she witnesses in India and England. In fact, as Thacker and Webb suggest (93-4), Mary is neither English, nor Indian. Caught between two different cultures, she goes through an interesting journey to adapt to the new atmosphere she finds herself in. The differences in the weather, landscape, and the Yorkshire dialect are all aspects of the change that Mary witnesses at a later stage. Despite the cold weather, she adapts fast to being outside and enjoys the fresh air, which improves her health. The Yorkshire landscape plays an important role in making her beautiful inside, which will later on show in her outside. Mrs. Medlock telling Mary to see the moor and understand what the word means is a way to let her learn through her own observations. She also gets to know about the sounds of the wind and how to distinguish between land and sea. Finally, learning the Yorkshire dialect makes her feel closer to people surrounding her; she has, indeed, become one of them. Realising these differences and learning how to deal with them is a key to understanding her identity problems and build one up.

Mary is re-educated through building a relationship with people and things surrounding her. Martha teaches her to be cooperative and independent – two qualities she lacks the most – and she also presents a positive model for Mary, to whom she offers love. Besides Martha, Dickon plays an important role in changing Mary by being her mentor. In contrast to her, Dickon represents the idealised Romantic child. Through his loving and patient character, Mary learns to be a better person and can construct an identity (Ibid).

In order to understand Mary's transformation, it is important to study the similarities between her and the secret garden. The garden, like Mary, is a neglected place that has been left without care, full of thorns and briars. When it is nurtured and cared for, its beauty is restored. Mary is also transformed into a natural and healthy child, who helps Colin to go through his own transformation journey. Danielle Price, in her article "Cultivating Mary: The Victorian Secret Garden", elaborates on these similarities. She observes that, at the beginning of the novel, Mary is nothing but a weak seed that has been planted in an unsuitable soil of India, which leads her to conclude that the novel decisively states that India is not a suitable place to grow literal or figurative gardens (7). Mary's cultivation begins in Misselthwaite Manor where she leans to enjoy playing outside. Steven Roxburgh also states that, like the garden, Mary was hidden away by her parents. When she is discovered in the deserted bungalow, she is described as the child that no one had seen before as if she had been forgotten (qtd. in Gyminch & Lichterfeld 123).

Price (7) also elaborates on the connection between the domestic sphere, represented by the secret garden, and motherhood. The garden influences the children positively when it is given care and attention; it hugs them metaphorically, even if they are unwanted by others outside its walls. Despite the fact that the garden is considered an escape from the manor's dreary atmosphere, it is nothing but an extension of the domestic according to the conventional Victorian terms. Even Colin's mother, Lilias, carries a name which connects her with the flowers she tended. She is the one who designed this garden and tended it as a mother tending a child. According to Mrs. Sowerby, her soul has never left it.

The garden's special power seems to influence the children. Evans (20) suggests that the magic works to strengthen the relationship created between Mary and the garden itself. This relation is built gradually when Mary is intrigued by the idea of a garden as secret. Then, she finds herself in the garden and works hard to make it grow and bloom again. Burnett's story of healing and integration is part of a long traditional association of women with gardening – as suggested by Jennifer Bennett in *Lilies of the Hearth* (1991) – and it is interesting that Burnett decided to make the garden a secret one, in order to highlight the association with a woman's most private sphere. The privacy that Mary finds in the garden at the beginning disappears gradually, after she willingly shares the secret with the people she trusts until, finally, by the end of the novel, the beauty and healing magic of the garden is revealed to the entire community of Misselthwaite Manor. The pattern of the novel follows the pattern of expansion, from a private area full of secrecy to one of friendship and community, and from despair to hope and fulfilment (Evans 20).

The emphasis on work is one of the georgic pastoral tradition elements. According to Kopps, the children experience this georgic cooperation between humans and nature through their work in the garden; they form a sort of secret garden society that rests on vital human cooperation which allows the community and its individual components to witness the marvellous change of rebirth. Cleaning it, searching for the green shots, pulling the weeds, and planting seeds are all part of their attempt to revive the garden (201), a cooperation which represents the significance of social identity. Consequently, Mary recreates her own identity, which is part of the garden's communal identity.

Mary undervalues herself in the beginning when she thinks that everyone hates her. Gradually, when she feels that she is loved and accepted, especially by the robin, she changes and shows more self-confidence. She admits to Dickon that she feels herself changing:

> “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.” Dickon sat up on his heels as Martha did when she was polishing the grate. He did look funny and delightful, Mary thought, with his round blue eyes and red cheeks and happy looking turned-up nose. “Only five folk as tha’ likes?” he said. "Who is th’ other four?” “Your mother and Martha,” Mary checked them off on her fingers, “and the robin and Ben Weatherstaff.” (Burnett 116)

Without her rebellious spirit, Mary would have never been able to go through all the challenges which eventually allow her to evolve. Hoffeld suggests that Mary, who is quite contrary, defies other adults who try to constrain her, lies sometimes, and follows her heart to gain the blessing of health and beauty for herself and for the invalid Colin. Mary’s rebellious spirit is what leads her to the garden and, consequently, to being a better person (9). She proves to be a unique person who works hard to change despite all the difficulties, and rebellion turns out to be, in her case, quite an asset.

Turning our attention now to the female protagonist of *The Wonderful Wizard of Oz*, Madonna Kolbenschlag considers Dorothy as symbolizing the spiritual orphan, the one who learns by leaving her home and starts a journey for which there are no role models and few mentors (18). She is determined, smart, selfless, and compassionate. There is always a sense that Dorothy is able to overcome any difficulty (18). Baum wrote in the *Aberdeen Saturday Pioneer* in 1890:

> “Too many ladies of the Atlantic states sit idly folded arms or listlessly dallying with fancy work, whose sire is at his wits and to supply the necessities for his family, because it is still a disgrace for young ladies to engage in any kind of regular occupation and even a married woman loses her social status by engaging in business or following any pursuit which brings her monetary

> returns. What vast difference between those undesirable demands [of the East] and our brave, helpful western girls”. (qtd. in Hearn 13)

Obviously, Baum believes that western girls are somehow superior and harder workers in comparison to eastern ones. Therefore, Dorothy embodies the same western determination in her quest to return to Kansas.

Dorothy is presented as an active female hero, a notable divergence in fairy tales of the European tradition and emerging stories of the early twentieth-century. In contrast to the passive female hero of traditional fairy tales, Dorothy guides her own fate in a number of ways, as Hearn also points out:

> Feminists have naturally claimed Dorothy as one of their own. *The Wizard of Oz* is now almost universally acknowledged to be the earliest truly feminist American children’s book, because of spunky and tenacious Dorothy … Homely little Dorothy refreshingly goes out and solves her problem herself rather than waiting patiently like a beautiful heroine in a European fairy tale for someone else, whether prince or commoner, to put things right. (13)

Indeed, Dorothy can be seen as the rescuer who frees the Scarecrow, the Tin Woodman, and the Lion to accompany her on her journey, as well as liberating Oz’s citizens from the tyrannical rule of two evil witches. Lurie suggests that freeing Dorothy from the negative, feminine-gendered, presents her as the ideal femininity (31). She adds that “[h]er virtues are those of a Victorian hero rather than a Victorian heroine: she is brave, active, independent, sensible, and willing to confront authority” (Ibid).

According to Edward Hudlin (444-5), *The Wonderful Wizard of Oz* follows the structure of the heroic myth as defined by Joseph Campbell. He relates this structure to Dorothy’s character by stating that Campbell divides mythic stories into three major parts: departure-initiation-return, and subdivides each part of the mythic structure into further elements. The subdivision of the departure is about crossing the limit between the two worlds: the ordinary world to which the hero/heroine belongs and the magical world of the adventure. However, the hero/heroine may cross it willingly or by an external force as is the case of Dorothy. At this point, the hero/heroine is supposed to meet the guardian whom they should either defeat or placate. At the beginning of the novel, Dorothy kills the Wicked Witch of the East accidently when the house drops on her. Then, always according to Hudling following Campbell, the hero/heroine needs a supernatural aid which is usually represented in the form of a magical helper, usually a goddess, an old woman or man. In the case of Dorothy, it is the Good Witch of the North who plays this role. There are also other helpers who accompany the hero/heroine in the journey; in this case, the Scarecrow, the Tin Woodman, and the Cowardly Lion. In the initiation phase, the mythic hero is usually tested and threatened by various forces. Dorothy goes through natural and supernatural adventures, including fighting trees, killer wolves, deadly bees, poisonous poppy fields, and fierce Kalidahs. The great challenge is winning the reward at the end of the quest, which is marked by the hero/heroine's return. Dorothy returns to Kansas and is happily united with her uncle and aunt.

Burger (164) supports Hudlin's analysis with the exception of Dorothy's gender. Campbell's heroic figure is usually male. The female's role traditionally has been either to help or hinder the hero's journey, but the narrative departs from traditional gender roles, which enriches the story. Suzanne Rahn agrees with Burger's assumption, adding that it follows "the traditional pattern of the magical quest story, in which a hero and his companions (usually all male) go in search of something virtually unobtainable yet infinitely desirable … and at last, after a long and hazardous journey, find what they are seeking" (9).

Dorothy has three important tools which enable her to reach her aim: friends, the supernatural element, and her challenging and strong personality. Each of these tools completes the other and is necessary in order to continue the journey.

Friendship in this novel is a keyword. There is mutual care and help between the four friends: Dorothy, the Scarecrow, the Tin Woodman, and the Lion. They go together through dangerous adventures but Dorothy is protected by them all the time, such as when she is carried over a vast abyss by the Lion, saved from the deadly poppy field, and protected from the various minions the Witch sends after them. Despite getting their wishes, all three of them volunteer to accompany her to Glinda's castle, the last adventure of the journey.

The supernatural element represented by magic plays a significant role in the story. It is a power that can be used for good or evil, without which Dorothy would have never been able to go through her journey. She encounters magic in her first moments after arriving, and is even mistaken for a witch herself. The Good Witch greets Dorothy with a warm welcome, clearly taking the young woman for a powerful sorceress: "You are welcome, most noble Sorceress, to the land of the Munchkins" (Baum 36). Burger comments that the Witch's simple misunderstanding led Dorothy to enter a magical land and be considered a member of the magical community, rather than a lost orphan girl. Despite being celebrated for her magical power, she tries to explain to the Good Witch that she did not have the intention to kill anyone. Later, she seeks for the help of the magical Wizard of Oz in order to grant her what she wishes for. She also wears the magic shoes throughout the novel without realizing their power (211). Burger also adds that the evil side of magic is revealed in the Wicked Witch's attitude towards Dorothy and her friends. Her power is dangerous, since she is considered a threat not only to Dorothy and her friends, but also to the Wizard of Oz. Therefore, although being surrounded by magic and witchcraft all the time through the Land of Oz, Dorothy remains separate from it, with magic done on her behalf because she herself has no magical powers (212).

The third important point that enables Dorothy to reach her goal lies within herself: it is the strength she has and shows when facing danger. Lurie (31) argues that Dorothy's image as an orphan girl living at the beginning of the twentieth century is enriched by the quest she ends successfully. A close reading of the text reveals two sides of Dorothy. The first one is that of the lost, afraid child who just wants to go home, while the other is that of the strong, self-confident orphan who is determined to overcome all difficulties to achieve her goal. When she faces a difficult situation, Dorothy panics and may weep for some time. Nevertheless, she does not let despair crawl into her heart as she always calms herself down and acts in a practical, confident way. The conflict seems to be between the Victorian image of female characters and the twentieth century feminism which started challenging traditional roles.

West suggests that the yearning for home that the novel depicts is a reflection of the rural and the domestic world of the feminine. Yet, Dorothy, by embodying a strong female figure for the period, makes of her journey a rare example of a heroic quest conducted by a girl (125). She is capable of killing powerful witches and she is a leader of male characters. The Scarecrow, the Tin Woodman and the Lion all follow her example in the search for Oz. Dowling comments that she is a strong female in a male world who insists on belonging to her aunt's and uncle's world (448).

Although Dorothy's journey seems to be just an attempt to get back home, it means much more than that: it is a longing to get her identity back, since home is where she belongs and where she locates her identity. At first glance, it is difficult to understand Dorothy's attachment to Kansas. The prairie is described as grey and an unsuitable environment for a child; but, for Dorothy, it is her homeland, the place where she has a family and an ordinary life. After all, this is what home brings to every individual, irrespective of what it may appear to others. Thacker and Webb suggest that, in spite of the short space devoted to Dorothy's returning home, it presents a highly important message about the significance of one's family. The grey colour disappears in this passage, and only action and dialogue exist. Aunt Em's embrace sums up the whole journey to return home (88).

2.2.5. Orphan heroines and social identification

As in the case of their male counterparts, in order to understand the heroines' attitude towards their immediate social groups and the more general society, I will now pay attention to the seven components that make up social identification according to Ashmore et al.: Self-categorization, Evaluation, Importance, Attachment and Sense of Interdependence, Behavioural Involvement, Content and Meaning.

1. Self-categorization is the first component, which identifies the self as a member of, or categorizes the self in terms of, a particular social grouping; it is, simply, to feel proud of being a member of a particular group (Ashmore et al. 84). Orphan heroines seem to believe more in team

work than leadership; they seem to define themselves in relational terms, so that they perceive that their well-being is inextricably connected to that of others. Dorothy and her three friends search for those things they lack and which they hope will guarantee their happiness; there is no leader but a sharing responsibility for the best for each member of their group. Although Dorothy is the one who takes them to the Wizard of Oz, she is not considered the leader of the group because all of them participate in overcoming the obstacles they face and there is a relationship of mutual care. Similarly, Mary and her friends are the ones who succeed in reviving the garden and defy other controlling adults. Despite the fact that knowledge is what distinguishes Dickon, the narrator praises Mary for her primitive attempts to work in the garden even before meeting him. Mary is actually the one who finds the secret garden, but she is led there by the robin, and its revival would not have been possible without the help she receives from others.

2. Evaluation is the positive or negative attitude that a person has toward the social category in question (Ashmore et al. 86). Social category, here, means the group to which the heroine belongs. For Dorothy, the love and care of her friends enforce her social evaluation and encourage her to face any difficulty. She has a positive attitude towards her friends. Helping them in getting their wishes makes her feel grateful and happy: “I am glad I was of use to these good friends. But now that each of them has had what he most desired, and each is happy in having a kingdom to rule besides, I think I should like to go back to Kansas” (Baum 351).

Mary also feels that she is part of a group which transforms her from being an unwanted person into a self-confident beautiful girl. She has a very positive attitude towards each of her friends and appreciates the time she spends with them.

3. Importance measures, from low to high, the significance of the individual’s overall self-concept to a particular group membership (Ashmore et al. 87). The orphan heroines’ feelings of importance are related to the help and care they provide to others. They find themselves important when helping others and taking care of them. Seeing the results of their help is a source of satisfaction to them. Dorothy feels important every time she succeeds in helping one of her friends, while Mary’s feeling of importance is first related to her friendship with the robin. It is the first creature that makes her feel appreciated.

> She chirped, and talked, and coaxed and he hopped, and flirted his tail and twittered. It was as if he were talking. His red waistcoat was like satin and he puffed his tiny breast out and was so fine and so grand and so pretty that it was really as if he were showing her how important and like a human person a robin could be. (Burnett 75)

Later on, her cultivation of the secret garden adds to this feeling. She offers the garden all the care it needs and satisfaction follows when she sees it revived, as a result of her hard work:

> 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. It seemed to her like a fascinating sort of play. (94-5)

4. Attachment and Sense of Interdependence refer to a sense of belonging or emotional attachment to the group and it is the fourth major element of collective identification (Ashmore et al. 90). Dorothy has no doubt whatsoever where her home is, so she refuses to forget Kansas and leaves her friends behind to return to her home with her aunt and uncle. She is more attached to her foster family than her friends, so she sacrifices being with them in the wonderful Land of Oz: “Send me back to Kansas, where my Aunt Em and Uncle Henry are,” she answered earnestly. “I don't like your country, although it is so beautiful. And I am sure Aunt Em will be dreadfully worried over my being away so long” (Baum 111-2).

Mary meets Mrs. Sowerby in the garden, where she ends up gathering all the people she loves, including the robin. The secret garden unites and encloses them with its magic:

> “You see—you see,” she panted, “if no one knows but ourselves—if there was a door, hidden somewhere under the ivy—if there was—and we could find it; and if we could slip through it together and shut it behind us, and no one knew any one was inside and we called it our garden and pretended that—that we were missel thrushes and it was our nest, and if we played there almost every

> day and dug and planted seeds and made it all come alive." (Burnett 174)

5. Social embeddedness is the degree to which a particular collective identity is implicated in the person's everyday ongoing social relationships (Ashmore et al 92). Lacking the first important referent in their lives, social relations are particularly important for the orphan heroines in general, and of the selected texts in particular; through such relationships they get the self-confidence needed to face the difficulties of life.

Despite her longing to go back home, Dorothy ties herself with her new friends by showing her concern towards their problems, and participating in their resolution. Through the journey, each of them shows that they already had what they wished for when they started their journey. Dorothy, however, is far away from home, but it is her courage and determination that allows her to get back there.

Mary has some problems at the beginning because she finds difficulty in accepting others. Later, she relates all the improvements she feels, whether physically or psychologically, to being surrounded by her friends. By supporting each other they give themselves an identity in front of others. Being members of a group sharing the same values and beliefs enables them at the end to achieve what they have been wishing for.

6. Behavioural involvement is defined as the degree to which the person engages in actions that directly implicate the collective identity category in question (Ashmore et al 93). Orphan heroines in the selected texts are more honest in presenting themselves as they truly are and try to behave according to what they feel. Mary goes through many stages in her change of personality but she keeps acting according to what she believes in. She makes sure to deal with others depending on what she feels at that moment. Her behaviour towards the robin, Dickon, and Mrs. Sowerby is marked by admiration and gratitude. Colin, whom she meets later, is more difficult to deal with. However, being frank with him is the key for his change.

Despite other characters' attempts to identify her as having magical powers, Dorothy defines herself as a girl who wants to go home and seeks for the wizard to send her to Aunt Em and Uncle Henry:

> "Dorothy listened to this speech with wonder. What could the little woman possibly mean by calling her a sorceress, and saying she had killed the Wicked Witch of the East? Dorothy was an innocent, harmless little girl, who had been carried by a cyclone many miles from home; and she had never killed anything in all her life. But the little woman evidently expected her to answer; so Dorothy said, with hesitation, "You are very kind, but there must be some mistake. I have not killed anything." (Baum 24)

7. Content and Meaning refer to the semantic space in which an identity resides. When a specific social category is salient, the individual will view him or herself in terms of the characteristics of the category members in general (Ashmore et al 94). Dorothy's friends are three abandoned characters who found themselves banished from their group for their lack of mind, heart, and courage. Mary's friends are Colin, who shares with her the loss of having lost a mother, the gardener, who is disliked by others, and Dickon, who is described to be in the company of animals all the time and no other children are seen with him except Mary and Colin.

2.2.6. Orphan heroines and home: the role of the setting

From India to Yorkshire, *The Secret Garden* presents contrasting settings and reflects each place's problems. The main setting in the novel is Yorkshire, in England. However, despite the small space given for the setting in India, it plays an important role in revealing the development in Mary's character. Mary's adaptation to life in India seems to be impossible due to the lack of people who can motivate her to do so. The servants usually bear her insults and do whatever she demands, while the English governesses run away from her bad temper. The hot weather makes people sick, and Mary tries to adapt to this environment by taking refuge in nature. When she wakes up the day her Ayah died, she heads out to make her own garden as an attempt to escape the incident of death. The second time Mary makes her own garden is when she is taken to the clergyman's house after the death of her parents. She uses the same technique to escape from her anger and frustration. However, the narrator highlights that neither in the first nor in the second attempt to make a garden does Mary succeed in overcoming her bad temper.

The reason is that she does this completely alone, without any support. People surrounding her in India never offered her what she needed as a child, and consequently she fails to adapt to her life there.

The second setting is Mr. Craven's manor in Yorkshire, a place which is described at the beginning of the novel as isolated and gloomy. Mrs. Medlock tells Mary that it is six hundred years old and it is on the edge of the moor, that it has one hundred rooms in it, most of them unused, but for Mary the most important thing she mentions is its big gardens.

According to Phyllis Koppes, *The Secret Garden* is part of the pastoral genre in that there is a celebration of nature and its positive influence on humans, an influence which is nothing but a power to bring physical and spiritual healing to human life (198). Gymnich & Lichterfeld also add that the concept of therapeutic landscape, in fact, heals the two main characters and changes them into new people (86). This belief in the power of nature existed in the nineteenth century; as a result, garden architecture was of great interest. The Victorian garden is presented as a place of both energetic activity and dreamy contemplation (Ibid). *The Secret Garden*, does, indeed, celebrate life and creation.

In contrast to the beauty of the gardens in the manor, the moor is presented as dangerous. Jane Darcy suggests that the moor is a semi-wild landscape and is presented as the boundary between the safe manor and the dangerous "abroad", meaning India, where Mary was sick, lonely and sad, and to Europe, where Mr. Craven travels alone in Switzerland and Norway (216). According to the narrator, being close to nature is good for the physical, emotional, psychological, and spiritual health. Nature, embodied by the moor and the garden, is the healer of both Mary and Colin. They get healthier the more time they spend out, which is most dramatically demonstrated when Colin learns to walk in the garden. Mary also responds to nature's healing powers: if at the beginning of the story, she had "a little thin face and a little thin body, thin light hair and a sour expression" (Burnett 1), and also yellow skin because she has been a sickly child, by the end of the book, Mrs. Sowerby assures her that she will be like a blush rose, a true beauty like her mother.

Time plays an important role in the incidents of the novel. Bixler Koppes suggests that belonging to the georgic pastoral tradition, the novel emphasises the significance of time and change, especially as they are part of nature's diurnal and seasonal cycles (201). The seasonal cycle, the narrative seems to tell us, is similar to human cycles of change, growth, and rebirth. Winter marks Mary's arrival in Yorkshire, and, in early spring, she and Colin enter the secret garden. The garden regains its beauty in summer while the two children fully recover from their various ills. The cycle ends in fall with the return of Colin's father (Ibid).

As already mentioned, Lucy Waddy, in her article "Home in Children's Fiction: Three Patterns", classifies child protagonists into Odyssean, Oedipal, and Promethean. Mary belongs to the Promethean type, since she changes into a better person at the end of the novel. Waddy states that "In this Promethean pattern, when human beings join in the creative and healthful processes of nature, they too create and become healthy, physically and psychologically" (14). She also explains that nourishment, the cold air, and the company of her friends make Mary grow healthy and strong, which is what eventually enabled her to change Colin. She, Dickon, and Colin change the gloomy house into a home, by reviving its heart, the secret garden (Ibid).

Mary starts to attach herself to her new home when she finds the robin. It helps her to have an emotional bond with the place she lives in, a bond which is gradually strengthened when she finds people supporting her. However, it is important to mention that the secret garden is the spot that she most intimately belongs to, away from the other areas in the manor; there she can be herself without fear of others' judgments, and from this place she expands her feeling of belonging to the manor and, later, to Yorkshire.

As regards *The Wonderful Wizard of Oz,* the narrative presents both Kansas and the Land of Oz as clear opposites. The way the narrator describes each world is full of contrasting details, starting with the colours, and ending with the people living in them. Gardner (68) states that Baum is clearly contrasting the grimness of life on the Kansas farm and the solemnity of Uncle Henry and Aunt Em, with the colour and joy of Oz. The Kansas prairie is vast and having one single colour, with dangerous cyclones and an absence of colour and beauty. It turns the once-pretty and young Aunt Em into an old, sullen woman. Dorothy lives in a place where there is nothing to see except grey prairies:

> The sun had baked the plowed land into a gray mass, with little cracks running through it. Even the grass was not green for the sun had burned the tops of the long blades until they were the same gray color to be seen everywhere. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was as dull and gray as everything else. (Baum 16)

An opposite image is drawn to describe the Land of Oz. The cyclone takes Dorothy and her house to a country of marvellous beauty:

> There were lovely patches of greensward all about, with stately trees bearing rich and luscious fruits. Banks of gorgeous flowers were on every hand, and birds with rare and brilliant plumage sang and fluttered in the trees and bushes. A little way off was a small brook, rushing and sparkling along between green banks, and murmuring in a voice very grateful to a little girl who had lived so long on the dry, gray prairies. (22)

Most of the Land of Oz's inhabitants are cheerful, helpful, and virtuous. It seems strange that Dorothy would want to leave this land for her home. However, the attachment to one's roots is significant in the novel.

Richard Selcer argues that the notion of home refers to much more than a house and family. For him, home "has become more than a place to Americans; it is an institution. During the good times in our history, it has been a symbol of everything good in American life. During the bad times, its status has been used as a yardstick for the decline of America" (qtd. in Mackey-Kallis 127). Therefore, as Alissa Burger suggests, the representations of home and family featured in *The Wonderful Wizard of Oz* indicate not only the role of women within the sphere of domesticity, but also of the larger sociocultural medium which inspired writing such a story (159).

Dorothy's relationship with the place she came from is an obvious, certain one and repeated throughout the pages of the novel. The narrator wants to emphasise the importance of "home" and its power to provide most people with a sense of belonging. Ironically, the Scarecrow wonders why Dorothy wishes to return to Kansas and leave the beautiful Land of Oz:

> "Tell me something about yourself and the country you came from," said the Scarecrow, when she had finished her dinner. So she told him all about Kansas, and how gray everything was there, and how the cyclone had carried her to this queer Land of Oz. The Scarecrow listened carefully, and said, "I cannot understand why you should wish to leave this beautiful country and go back to the dry, gray place you call Kansas." (Baum 44)

Dorothy replies that he is unable to understand because he has no brains. This hidden relationship between the ability to think and having one's home sheds light on the significance of having a private space to belong to. Therefore, she never questions her return. She is from Kansas, her guardians are there, and she has duties to fulfil. Even if she loves the Land of Oz Dorothy knows it is not where she belongs.

In Lucy Waddy's classification, Dorothy belongs to the Odyssean pattern of characters, those who tend to romanticize their homes and whose memories turn the simplest hut into a rich piece of beauty, because they feel that they are safe and truly belong there (13). Dorothy's home may be humble, simple, and grey, but it is her home and she misses it.

It is noticeable that Kansas is an anonymous place for all the characters living in the Land of Oz. No one has ever heard about it, even Dorothy does not know the way to it. Every time she meets a new character, she expresses her wish to return to Kansas despite her complete ignorance about where it is located. Interestingly, The Wizard of Oz has no idea about it, either. He promises Dorothy to take her with him as he assumes that it lies after the desert: "Well, I'm not sure about Kansas," said Oz, "for I haven't the faintest notion which way it lies. But the first thing to do is to cross the desert, and then it should be easy to find your way home" (Baum 172). The vagueness that surrounds Kansas is partly due to the fact that it is the only real place in the novel where no wizards and witches live. The Witch of the North explains the difference between the Land of Oz and the real world:

> "In the civilized countries I believe there are no witches left, nor wizards, nor sorceresses, nor magicians. But, you see, the Land of Oz has never been civilized, for we are cut off from all the rest of the world. Therefore we still have witches and wizards amongst us." (26)

There is a clear dividing line between the two worlds, and only characters belonging to the real world are able to travel between them. This fact is well reflected when the monkeys refuse to take Dorothy to Kansas as it is located outside their land.

The Wizard of Oz, the second human character, in addition to Dorothy, prefers the real world with all its negative aspects to the hypothetical world which imposes difficult rules on its dwellers. He tells Dorothy that he is from Omaha but he will be glad to go to Kansas with her:

> "I am tired of being such a humbug. If I should go out of this Palace my people would soon discover I am not a Wizard, and then they would be vexed with me for having deceived them. So I have to stay shut up in these rooms all day, and it gets tiresome. I'd much rather go back to Kansas with you and be in a circus again." (172-173)

Surprisingly, the only thing that can take Dorothy back home has been, in fact, in her possession the whole time: the silver shoes, which have the magical ability of taking their wearer anywhere s/he wishes.

In *The Secret Garden*, the first mention of home is while Mary is still in India, when Basil tells her about her imminent return to England: "You are going to be sent home…at the end of the week. And we're glad of it" (Burnett 9). Despite her ignorance of where home is, she expresses her happiness to be away from India. Once in England, her journey to discover "home" starts in the garden, which is the first thing to attract her to the manor. Mary finds her soul in the garden where the only example of the family lies in the heart of it: the nest of the robin which represents the ideal home of a family. The things Mary finds in the manor make her feel optimistic and longing to discover more.

> At that moment a very good thing was happening to her. Four good things had happened to her, 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. (Burnett 52)

In contrast, Dorothy’s relationship with her home in Kansas is incredibly strong. Despite the humble life she had back in Kansas, she prefers to be with her aunt and uncle, since they are the people who make her house a home. For Dorothy, home means motherhood, which she associates particularly with Aunt Em, who is the last person Dorothy sees before being taken by the cyclone and the first one to see when she return home. On many occasions, Dorothy’s feelings for home are actually mixed with her feelings towards her aunt, as if the whole story was about the love they share. The narrator’s statement that “Dorothy’s life became very sad as she grew to understand that it would be harder than ever to get back to Kansas and Aunt Em again” (Baum 134) serves as a good example of this association of ideas in Dorothy’s mind. Her last words before leaving the Land of Oz are “Take me home to Aunt Em!” (212).

CONCLUSION

Children's literature is considered an important factor in forming the personality of the child, in showing him/her different worlds which provide not only entertainment but also interesting experiences from which s/he may learn a lot. Children’s books also enrich children’s imagination with many varied characters and, in those in which the element of the fantastic is present, they take them to imaginary places full of wonder. Orphan heroes and heroines are popular characters in children’s literature. Usually depicted as isolated characters who may or may not have suffered from mistreatment, they quite frequently find human, animal, or supernatural helpers to overcome the many obstacles of their particular quest. The characters chosen for this dissertation are all happily rewarded at the end. Children like orphan stories because they feed their imagination with characters that are not constrained by the parents’ control. However, this lack of parental authority comes at a heavy price: the loss of the biological parents, which is why these stories are also inspiring, given their protagonists’ determination to prove themselves among others despite often lacking the support of the family members.

The character of the orphan usually tries to prove him/herself in different ways, which has both positive and negative effects. Despite having started life with a serious absence in their lives, the orphans in the selected texts gradually learn to be in touch with their emotional side and direct it in a way that turns it into a source of confidence and security. Young readers learn how to deal with others and accept them, through a medium that vivifies their imagination. The moment they start to imagine the literary characters of the stories, they leave their comfort zone and are drawn into the world of adventure.

Even if their orphan status makes them share important traits, orphan characters in children’s literature are far from falling into comfortable stereotypes. The stereotypical image which presents the orphan as a weak, helpless child is a popular one in traditional fairy stories, but authors have tried to create individual characters which mark their works with variety and innovation. However, the particular age in which the texts were written provides the literary works with some definite features that distinguish them from texts written in other ages; they bear, indeed, the signs of their times.

In my analysis of the four selected novels, The *Adventures of Tom Sawyer* (1876), *Peter and Wendy* (1911), *The Wonderful Wizard of Oz* (1900) and *The Secret Garden* (1910), I have endeavoured to approach them from the perspective of ethics of care, social identity, and the construction of the concept of home through the role of setting. Each of these approaches reveals a lot about how these heroes and heroines deal with other characters, including foster family and friends, and how they behave to prove themselves among others. Family is considered the first and the most important medium that forms the personality of the child and influences him/her to a great extent. Being deprived of a family’s love and care may lead the child to form his/her own group of friends as a family substitute. There is also an extensive analysis of the role of the setting, mainly presented by home and how each gender has a particular visualization of the way to construct a special relationship with the place they live in and call it “home“. I have taken gender differences as a comparison element since, given the period in which the novels were composed, I expected significant differences depending on whether the protagonist was a boy or a girl. Although my dissertation is not based on a quantitative research and I do not aim at making my conclusions general to the whole body of children’s literature having orphans as protagonists, taking into account the selected texts, I must conclude that the results are not as clear-cut as I had originally expected. Gender differences may appear strong at first sight but the analysis shows that they are more complex. Orphan heroes and heroines are different in certain attitudes towards foster family and in proving their social identity, a conclusion that can be extracted after looking at them through the seven components of social identification identified by Ashmore et al.: Self-categorization, Evaluation, Importance, Attachment and Sense of Interdependence, Social embeddedness, Behavioural involvement, and Content and Meaning. Tom Sawyer and Peter Pan share a controlling leading attitude, the need of a female character, a special understanding of the concept of home related to the extent of the emotional bond that ties them to it. Mary and Dorothy are more apt to show caring attitude towards others, believe in team work, and relate home to domesticity and motherhood. The four of them share a spectacular readiness to defend their friends.

Tom Sawyer and Peter Pan share the same gender, and yet they choose different ways to build their identity in their social milieu: Tom chooses to be with his foster family, while Peter Pan refuses to be adopted. From an ethics of care perspective, both of them seem to be better at receiving than giving care, and they are in need of a female character who plays a significant role in changing their characters and teaches them how to take care of others. They can be described as having an intention to care, but applying this in reality usually takes time and effort. Their ways to achieve working on care make them slower in responding to any emotional act relating to caring attitude than their female counterparts. Both orphan heroes prove to be more dependent on other female characters than orphan heroines on male ones. Tom is also attached to Becky, and she is the reason why he stops lying. It is interesting to see that female characters have a positive influence on orphan heroes. Both Peter Pan and Tom Sawyer are more mature people after knowing Wendy and Becky, respectively, even if Peter Pan refuses to grow up.

Orphan heroines meet with orphan heroes in some points, while they differ in others. From an ethics of care perspective, both of them prove to be care-givers, despite the fact that Mary becomes a care-giver only after she has been treated with love and care herself. However, the difference between them lies in the way they show care and love to others. Mary needs time to learn how to behave in a caring way, because of the deprivation of love she has suffered before arriving in England. However, it is important to mention that Dickon helps Mary in the *Secret Garden*. He teaches her how to take care of the garden and, consequently, influences her to be a better person. Dorothy, in contrast, has no problem in having a very caring attitude, because she has experienced it herself. Her aunt's love makes her stronger and more caring towards others.

Orphan heroines in the selected texts are more honest in presenting themselves as they truly are and try to behave according to what and how they feel. They do not mask their emotions and never restrain them. They do not show what they do not feel. Mary, despite knowing that she is not loved by others, never bothers herself to change in order to satisfy them. She starts to feel the change when the robin leads her to the garden. Dorothy also keeps telling others that she is not a witch as munchkins think. She insists on presenting herself as an innocent girl who does not intend to harm anyone, even the bad witches.

Orphan heroes tend to hide their emotions due to a feeling of shame or ignorance. Tom Sawyer never tells his aunt the truth about the story of the kiss. He sticks to the false story of the dream. Peter Pan is ignorant of emotion because of has no experience of it. When Wendy asks him to kiss her, he is unable to respond because he does not what a kiss means. Wendy understands this problem and deals with it in an intelligent way.

Justice is one of the aspects that are applied in ethics of care. Irrespective of their gender, the four orphan protagonists have a high sense of fairness, which may be useful in fostering this sense of justice in young readers. However, for the male orphans, it is highly related with logic, while for female ones, it is more a matter of emotions.

Orphan heroes and heroines tend to surround themselves with a group of friends as an attempt to compensate for the early loss of the seminal members of the family. From a social identity perspective, the orphan heroes of the two selected novels seem to be leaders by nature; both Peter Pan and Tom Sawyer love this role and take it as their responsibility to be good leaders. They are also not ready to adapt unless they find the care and attention they need. Socially, they are leaders and tend to overvalue their position in the group. In other words, they consider themselves important as long as they can achieve big deeds about which they are praised. Peter Pan is the leader of the Lost Boys, and Tom leads his own band, which consists of Huck and Joe. Their chosen family of friends make both of them feel emotionally secured.

The orphan heroines in the selected texts also tend to relate social aspects to emotional ones. This is something they share with orphan heroes; they consider social relations as essential. Mary and Dorothy as orphan heroines influence other characters and help them to overcome any difficulty they face. They depend on themselves and inspire others. In spite of being orphans, they search for an inspiring mother-like figure from whom they learn to take care of others. The orphan heroines' feelings of importance are related to the help and care that they provide to others; that is, they actually find themselves important when helping others and taking care of them. Seeing the results of their help is a source of satisfaction to them. Dorothy and Mary, at the end, reap the fruits of their effort to help others. Despite the difficulties they go through, the gratitude seen in the eyes of others means a lot to them and makes up for any moment of pain or despair. In addition, they have a special attachment to their surroundings and to the people taking care of them. However, while Mary is attached to the garden and brings her friends to it, Dorothy leaves her friends to join her foster family.

Fame and glory is what Tom Sawyer and Peter Pan seem to be looking for. They enjoy being appraised and glorified. This increases their feeling of belonging to society and helps them in proving their identity among others. Opposite to them are Mary and Dorothy, who believe in helping others as a way to prove themselves. Solving others' problems enables them to consider themselves part of society without any feeling of being different. While our male orphans see their self-confidence increase when they are praised by others, our female orphans appear to be more humble in this respect, since they do not depend completely on others' opinions to evaluate themselves. Recognition, here, is not necessarily related to love or care, but on the society's acknowledgment of the individual. Tom Sawyer and Peter Pan are more influenced by people's opinions than Mary and Dorothy. This leads them to pretend things they do not really feel. Orphan heroines are more honest about how to present themselves. For them, the opinion other characters may have of them should be based on true facts rather than on false behaviour.

Regarding education and experience as two significant tools used by the orphan heroes and heroines to overcome the obstacles they face, the male characters seem to rely more on experience to solve their problems, while the female characters seem to rely more on formal education. Both Tom and Peter Pan hate school and try to spend more time with people older than them to get experience, which enables them to get the knowledge they need through others and then apply it by themselves. In contrast, whenever Mary and Dorothy find that their education is not enough, they tend to rely on logic to solve the problems they face. Thus, Mary asks her uncle to provide her with some books about gardening; she does her best to learn all she needs about tending a garden in a scientifically correct way. Dorothy also depends on what Aunt Em's has taught her. She tells the witch that witches do not exist so she is surprised to meet one. Her comments on her friends' behaviour seem to be those coming out of an educated person, not only a simple girl living in the prairies of Kansas. She highly relies both emotionally and intellectually on what her uncle and aunt have taught her.

Another significant difference between orphan heroes and heroines is their attitude towards death. Peter Pan and Tom Sawyer show an outstanding courage when they face death. Peter Pan considers it an adventure, while Tom Sawyer, after witnessing a crime, stands in court in order to defend his friend, knowing very well that his confession may put his life in danger. Mary and Dorothy, in contrast to orphan heroes, tend to avoid death as much as possible. When Mary's parents die, she locks herself in her room and tries to be busy so she does not think about the matter. Dorothy also keeps defending herself when her hut kills the witch, despite the fact that the dwellers of Oz are so happy for this. She does not want to be related to death. This incident is repeated when she kills the second bad witch.

The existence of animals in the heroines' lives is also important. Dorothy is very attached to her dog Toto; there is a relationship of mutual dependence between both of them.

She treats him in a maternal way and considers him the only thing that reminds her of Kansas and her foster family. Mary's relationship with the robin is special and unique, since he is one of the reasons of her ultimate change. She learns from him many things that help her to improve her behaviour. The robin's nest and family are well depicted in the novel, so that readers can compare between the life of creatures in nature and the complicated life of human beings when they tend to get away from it. Tom Sawyer and Peter Pan, in contrast, show no special affection towards animals. Tom Sawyer considers them tools of fun, while Peter Pan, living in the wilderness, considers them dangerous.

The four orphan heroes and heroines share a distinct feature which their constant attempts to escape from adults' supervision. They tend to disappear from time to time in order to feel some kind of freedom. Both male and female heroes need to act in their own special space where they can dream and, consequently, achieve their dreams. Tom Sawyer disappears and escapes to the island and pretends to be a pirate. Peter Pan disappears for days in unknown adventures which he eventually forgets. Mary also disappears in the secret garden where she tries to cultivate it. Dorothy, taken by the cyclone unwillingly, disappears in the Land of Oz. The only difference is that Tom Sawyer's and Peter Pan's disappearances are for personal and adventurous reasons, while Dorothy's and Mary's start as personal and ends as a an achieved quest.

There is an important thing that Dorothy and Peter Pan share, which is their attachment to home to an extent that they sacrifice the company of their friends. Both of them consider home as the place which identifies them. Despite being so close to their friends, leaving them is inevitable to achieve what they are seeking. For Dorothy, it is the return to her foster family, while for Peter Pan, it is escaping any chance of being adopted by a foster family and eventually grow up.

The most interesting difference concerns the protagonist's readiness to go on the adventures present in each of the selected novels, which play a significant role in driving the incidents and form the personalities of the heroes and heroines. Orphan heroes are more apt to and readier to go in any adventure while orphan heroines are rather led into them. Tom Sawyer and Peter Pan actually enjoy going on dangerous adventures, while Dorothy and Mary do not start the adventures but they find themselves in the middle of them. However, they do not show any fear in facing any dangerous situations. Their belief in team spirit makes it easier for them to deal with adventures as part of their quest. In spite of the emotional distress they feel sometimes, this does not prevent them from acting bravely and intelligently in order to overcome the difficulties they encounter.

Peter and Wendy and *The Adventures of Tom Sawyer* contain the names of the protagonists in their titles. It can be considered a special presentation of the orphan heroes and concentration on their characters in the novels. In *The Wonderful Wizard of Oz* and *The Secret Garden*, not only is there no mentioning of the orphan heroines' names, but in the first it is that of the Wizard of Oz that becomes central, thus directing the reader's attention to the goal to be attained in Dorothy's quest, while in the second, attention is given to the place that is shared and transformed by Mary and her friends.

The setting plays a role in showing how significant and essential is the relationship between the orphan heroes and heroines and the place they live in, which is usually presented as home. Constructing the concept of home for the orphan heroes reveals the way they think of the place the live in and how they relate it to their emotional and social aspects. For Peter Pan and Tom Sawyer, home is considered important only when they are tied to it emotionally. It is important to mention that they seem to be unable to create a home for themselves, being the existence of a female character which eventually transforms this place into a home. The female character fills the place with love and attention and, consequently, they accept it and consider it the place they truly belong to.

To orphan heroines in the selected novels, the concept of home is highly related to domesticity and motherhood.This fact can be well understood when relating the novels to the period in which they were written. Unlike their male counterparts, they do not require the existence of male characters, although they may need them in certain situations in order to offer help. For Dorothy, home is a return to Kansas and to Aunt Em; it is not a projection to the future or an imagined place, but a return to the place where she belongs. Mary, on the other hand, has to make a home for herself. She has no idea what home means to begin with so she has the opportunity of creating it.

The four texts end with the concept of home existing in the final lines; Dorothy declares that she is glad to be at home again, Tom Sawyer leaves his carefree life and does his best to convince Huck to do the same and return home, Mary with her friends and uncle celebrate family in the secret garden, and Peter Pan comes to take Margret (Wendy's granddaughter) to Neverland. It is not a coincidence that the four heroes and heroines choose to be at home since they can prove themselves there and it is what gives them the strongest sense of identity. Whether being with a foster family or with friends, home is their first and last destination.

Even if the historical conditions of the characters in the selected novels may vary from those of children nowadays, these texts remain classics of children's literature so, it is to be expected that they have a lot to say about what it means to be a child and of what an orphan child might experience socially and emotionally. I hope this thesis opens the door to deeper and more varied topics of research in the future since the presence of orphans in children's literature is constant and attractive, as the success of the *Harry Potter* saga reveals. By analyzing other orphan heroes and heroines from the perspectives of the ethics and care and social identity theories, many significant results may be revealed, which can help in understanding the social environment of the particular period of time in which the text was published and show how these orphans think and behave in relation to their social surrounding.

Social identity theory can be applied to more specific groups – characters of different ethnic groups or sexual orientation, for instance – in order to explore how these characters are treated in a literary context. It can also shed light on the way young readers respond to such characters. Other theories concerning social identity, such as social categorization and social comparison can also be applied. Ethics of care is significant in studying the behavior of both genders for young and adult characters to study how each gender's attitude and interaction with each other. This analysis clearly shows the ethics controlling each gender and age and reveals a lot of facts about the position of women in direction the relationships in society in relation to ethics of care.

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