



**RECONCILING THE POSTCOLONIAL SYMBOL IN THE NOVEL  
“THE SECRET GARDEN” (1911)**

Syahruni Junaid<sup>1</sup>, Andi Muh. Fairuz Fuadi<sup>2</sup>, Putri Anissa<sup>3</sup>  
<sup>123</sup>Universitas Islam Negeri Alauddin Makassar

*Correspondence Email: [syahruni.junaid@gmail.com](mailto:syahruni.junaid@gmail.com)*

**Abstract**

This research aims at finding out how the hidden garden as a form of reconciliation toward the colonialism in the novel "The Secret Garden" by Frances Hodgson Burnett (1911). Using qualitative descriptive methods, this research reveals how the novel The Secret Garden exposes stereotypes that build the superiority of the West over the East in the form of quotes and narratives in the novel. Based on a table of stereotypes by Mecklin, this research displays the binary opposition in the novel "The Secret Garden" that Occident (west) is: white, good, master, pure, civilization and us. While the orient (east) is: black, evil, slaves, slums, and them. This research contributes to the Orientalist perspective. The protagonist, Mary Lennox, exemplifies British colonial attitudes, perpetuating a negative view of the East which then transmits an indirect understanding of how literature perpetuates Orientalist views.

Key word : Orientalism, west, east, negative

**Abstrak**

*Penelitian ini mengkaji penggambaran prespektif Orientalisme dalam novel “The Secret Garden” karya Frances Hodgson Burnett melalui lensa teori Edward Said. Dengan menggunakan metode deskriptif kualitatif, studi ini mengungkap bagaimana novel The Secret Garden memaparkan stereotip yang membangun superioritas Barat atas Timur dalam bentuk kutipan maupun narasi yang ada pada novel. Didassari dengan tabel stereotype oleh Mecklin, Penelitian ini menampilkan Oposisi biner dalam novel “The Secret Garden” bahwa Occident (barat) itu : putih, baik, tuan, murni, peradaban dan kita. Sedangkan orient (timur)itu : hitam, jahat, budak, kumuh, dan mereka. Penelitian ini berkontribusi pada perspektif Orientalis. Sang protagonis, Mary Lennox, mencontohkan sikap kolonial Inggris, melanggengkan pandangan negatif terhadap Timur yang kemudian menyinggung pemahaman secara tidak langsung tentang bagaimana sastra melanggengkan pandangan orientalis.*

*Key word : Orientalis, Barat, Timur, Negatif*

## A. INTRODUCTION

Children's books provide impressions and messages that can last a lifetime and shape how children see and understand themselves, their homes, communities, and world (Santora, 2013). A long history of research shows that text accompanied with imagery, such as books with pictures, shapes children's racial attitudes. When children's books center Whiteness, erase people of color and other oppressed groups, or present people of color in stereotypical, dehumanizing, or subordinate ways, they both ingrain and reinforce internalized racism and white supremacy.

In a realistic or imaginative style, postcolonial narratives in some children's books frequently reveal territorial disputes that have arisen since European settlement and educate young readers about various cultural values and viewpoints regarding the interactions between people and environments. In this way, the indigenous relationships to country are articulated in a way that challenges the Eurocentric dominance of space, considers the ongoing effects of colonization on the origin society, values their experiences of living on their traditional land, and acknowledges the multitude of ways in which modern society descent is connected to the country. The idea of re-mapping idea of postcolonial is portrayed by literary imagination in children's stories which is to envision a reconciled relationship in a common environment (Desterro, 2016).

Landscape have cultural and political overtones in postcolonial narratives in addition to its spatial significance. It is closely associated with concepts of location and space, residence and domicile, limits and crossings of the line between indigenous groups and the white settlers. Literary depictions of the landscape are entwined with continuing struggles, negotiations, and re-inscriptions surrounding territorial conflicts between colonizers and colonized people. One of the efforts made by the West to make its country a dominant country compared to the East/other countries is to build the concept of *Orientalism*. The form of the relation between West and East that the West is always in a good position, means that the West has the authority toward the East (Said,1979.). Edward Said first used this term in his book entitled "Orientalism" in 1978, where he looked at how Western representations

of the East. In his book he argued that the major component in European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity as a superior one in comparison with all the non-European people and cultures (Said,1979.)

In the world of literature and criticism, orientalism provides the interrelations between history, textuality, and society. Moreover, the cultural role of the orient in the West correlates orientalism with ideology, politics, the logic of power to literary community or the Western thought (Said,1979). Since the middle of the eighteenth century, the Western people grown and raised in the systematic knowledge about the Orient. Knowledge of orient is reinforced by the colonial and the widespread of their interest. Furthermore, the systematic knowledge added into literature produced by the novelist, poets, translators, and travellers. The other form of the relation between West and East is that the West is always in a good position, means that the West has the authority toward the East (Said. 1979)

The form of the relation between West and East that the West is always in a good position, means that the West has the authority toward the East (Said.1979). The cultures of the West and the East are likewise diametrically opposed; in the former, everything that is in opposition to what Westerners consider to be the ideal is flawed, and the way that Europeans talk, dress, eat, and think is considered ideal. In this sense, even when they are made in deceptive ways, western writers are able to create, influence, and control how the eastern people are portrayed and described.

In a realistic or imaginative style, postcolonial narratives in children's stories frequently reveal territorial disputes that have arisen since European settlement and educate young readers about various cultural values and viewpoints regarding the interactions between people and environments. Frances Hodgson Burnett being a British novelist and playwright in her novel "The Secret Garden" places her views about India. Here, the author never visited India and knew nothing about this country but it is likely the case that she relied on the cultural stereotypes of India (Roy, 2019).

Over the past 100 years, "The Secret Garden" has captivated innumerable readers and established itself as a classic that appeals to both young and adult readers. It has "been translated into nearly every language," demonstrating its success on a global

scale. Due to the “timeless” story, this novel has been regarded as classical story that is not only read by children, but also by the mature readers (Gymnich, 2012).

Published in 1911, set in England, the novel displays elements of orientalism. For instance, Mary Lennox, the protagonist, is born in India, and her initial character traits are shaped by her experiences there. This colonial connection introduces an Orientalist element as the story navigates the cultural differences between the East (India) and the West (England). India is depicted as hot, dusty, and disease-ridden, while England is depicted as green, fertile, and healthy. Indian castes and social hierarchies are depicted as exotic and unusual, whereas British society is depicted as modern. The points of colonial ideology conveyed through the author’s beautiful and subtle narratives. This novel took a long closed garden as the main focus. The question is whether the garden is really about the nature or it is a tool of revealing the way of reconciling to the orientalis thought? The garden in this story is depicted as the spacial concept that bring to the reconciliation of the characters to the issue depicted.

To develop ideas for this research, the researcher incorporated numerous references from journals and articles. This was done to gather valuable insights and contribute to the overall compilation of the research. First literature review that we conducted as reference of making this article is, “*Orientalism in Children’s Literature: Representation of Egyptian and Jordanian Families in Elsa Marston’s Stories*” a journal written by Noura Awadh Shafie and Faiza Aljohani in 2019, students at the Faculty of Language and Translation, University of Jeddah. The theory used by researchers is postcolonialism. The results of this research reveal that Arab families, both Jordanian and Egyptian, are equally classified based on education, social class and culture. (Studies, 2019) . *secondly*, “*Adult’s Secrets Buried in Children’s Garden: A Postcolonial Reading of Frances Hodgson Burnet’s The Secret Garden*” a journal written by Satyajit Roy in 2019, student at the Department of English, Raiganj University. This research aims to re-examine the children's novel *The Secret Garden* from a postcolonial perspective so that it produces issues related to racism, imperialism, power politics including Western views regarding determining the consequences of children's literature containing

imperialistic ideology. (Roy, 2019) Third, *“The Representation of Orientalism Negotiation in Rowell’s Eleanor and Park”* a journal written by Berlian Ayu Pangestu in 2023, a student at the Faculty of Humanities, Jember University. This research uses representation theory by Stuart Hall using qualitative descriptive methods. The results of the research show that as an American writer, Rowel shows negotiation of the concept of Orientalism. Where Rowel depicts white characters with oriental characteristics and non-white characters with accidental characteristics.(Purwita et al., 2023)

All the studies above reveal the classification of form and impact of postcolonial, especially through the orientalism perspective. Meanwhile, this paper delivered the garden symbol as the media of reconciliation to the postcolonial narrative in the novel of *“The Secret Garden”* by Frances Hodgson Burnett.

## **B. LITERATURE REVIEW**

### **Orientalism**

According to Said (1979) Orientalism is a way of coming to terms with the integral part of European material civilization and culture (orient). Orientalism comes from the word Orient which means East. while people who research or study the East such as writers, scientists, and students are called Orientalists. Achmad Zuhdi in Utami explains that Orientalism is a term that comes from the French word "orient" which literally means "East". Meanwhile, geographically it means "the world of the Eastern Hemisphere", and ethnologically it means "nations in the East". () Oriental is an adjective which means "things of an Eastern nature" which covers it very broadly. Meanwhile, "ism" (Dutch) or "ism" (English) shows the understanding of an ideology.(Utami, 2019).

Said also explained in his book that Orientalism is also an "imaginative geography" or the way the European represent the East because of two reasons. first, European projects one culture that is "other" as opposed to the diversity of society, culture and environment into the Orient space. second, the room in question is determined by the text and not by the

Easterners themselves. The West sees countries other than European as Orient/Other.(Said.1979)

The power and dominance of the East and West are characterized by differing degrees of complicated hegemony. The cultures of the West and the East are diametrically opposed; in the West, everything that is in opposition to what is ideal is flawed, and the way that Europeans dress, speak, eat, and think is considered to be ideal. In addition, the West asserts through orientalism that it has a deeper understanding of the East than the Eastern people have since its statements are founded on their own experiences and the findings of their own studies and research, which they then compile into a text. The West is the superior state while the East is the inferior state because the East is a former colony of the West which makes the West a superior one who controls and leads the inferior East and needs the West to lead them. While the East is a weak country that does not have the ability to lead itself and needs the West as a strong country that can lead and control the East. The West, which has an advanced civilization both in terms of economy and technology, makes the West a strong country and can dominate Eastern countries that are weak and still have an underdeveloped civilization.

### **C. RESEARCH METHOD**

The method employed in this research is qualitative descriptive. This descriptive study aims to provide a description of situations and events (Satoto, 1986:29). Qualitative research is a study that utilizes qualitative data in the form of concepts, categories, and summaries that are not easily quantified (Satoto, 1986:23). Research data was obtained by quoting from text and narration of the story.

In order to collect data for this research, the author uses the hermeneutic technique. According to Hamidy (2003:24), the techniques are reading, noting and summarizing. And also Collecting the data which is in the form of text according Prof. Dr. Sugiyono, (2015) can use primary and secondary data sources. For the primary data source in this research is by Frances Hodgson Burnett novel entitled "the secret

garden". While the secondary data are books, journals/articles, and web pages as the references in supporting this research.

The researcher applied the theory of Orientalis by Edward Said which portrayed in the "novel of the secret garden". To obtain data that will later be analyzed, the researcher first conducts an analysis based on the Mecklin's stereotype table method approach

#### **D. FINDING AND DISCUSSION**

Mary Lennox, the protagonist of Frances Hodgson Burnett's novel *The Secret Garden*, is an English girl who grew up in India during her childhood. He was a spoiled and selfish child, and he did not have a close relationship with his parents. After the death of her parents in a cholera epidemic, Mary was sent to live with her uncle, Archibald Craven, at Misselthwaite Manor, a large house in Yorkshire, England.

Mary is a complex and multidimensional character. She has many positive qualities, such as intelligence, creativity, and independence. However, she also has some negative qualities, such as arrogance, selfishness, and indifference. In the context of orientalism, Mary can be seen as a representation of British colonialism in India. She was an English girl raised in wealth and luxury, and he had a gracious and superior attitude towards the Indians. This is can be seen as the quotation below:

*"She pretended that she was making a flower-bed, and she stuck big scarlet hibiscus blossoms into little heaps of earth, all the time growing more and more angry and muttering to herself the things she would say and the names she would call Saidie when she returned. "Pig! Pig! Daughter of Pigs!" she said, because to call a native a pig is the worst insult of all. She was grinding her teeth and saying this over and over again when she heard her mother come out on the veranda with some one."* (Burnett, 1911:3)

*"The little girl did not offer to help her, because in India native servants always picked up or carried things and it seemed quite proper that other people should wait on one."* (Burnett, 1911:24)

Although the servant was terrified, Mary did not feel the slightest sympathy for her; instead, the servant simply accepted Mary's treatment of her without protest. Mary became irritated with her servant for failing to carry out the instructions provided, so she struck the servant. The insult is specifically targeted at Saidie's as new Indian servants of Mary after the *ayah*', employing offensive language that implies

inferiority based on ethnicity or background. The term "daughter of pigs" adds a layer of cultural and racial bias, contributing to the portrayal of Saidie as inferior.

Meanwhile, the discourse of inferiority and superiority is also delivered in the situation below:

*" It is different in India, said Mistress Mary disdainfully. She could scarcely stand this. But Martha was not at all crushed. 'Eh! I can see it's different,' she answered almost sympathetically. ' I dare say it's because there's such a lot o' blacks there instead o' respectable white people. When I heard you was comin' from India I thought you was a black too. " What ! " she said. " What ! You thought I was a native. You you daughter of a pig! I Martha stared and looked hot." (Burnett, 1911:34)*

The representation of master and slave indicate orientalism aspect in the term "us versus them". There is a context of Mistress Mary and Martha where they make such a distinction of the "us" (Mary, representing the British perspective) versus "them" (the people of India, represented by Martha). Mistress Mary's disdainful remark, "It is different in India," reflects a sense of superiority and a belief in the cultural and racial superiority of the British over the people of India. This attitude perpetuates the "civilized" West versus the "uncivilized" East. Martha's response, "I can see it's different," followed by her comment about "blacks" versus "respectable white people," further reinforces the stereotype of racial and cultural superiority. Martha's assumption that Mary might be a "black" due to her origins in India reflects a deeply ingrained racial bias and the dehumanization of non-white individuals.

Martha's statement clearly illustrates a form of honouring the white and lower the black people in India. Martha, who is used to the English way of life, tries to sympathize with Mary but also points out that things are different in India because of the presence of "blacks" (referring to Indian people). Mary is offended by this comment and responds angrily, calling Martha's mother a pig. This passage highlights the cultural differences between India and England, as well as the class differences between Mary and the Servant.



In the given passage, the representation of orientalism is evident through the character Martha's derogatory views about India and its society. Martha associates India with somehow inferior.

This situation keeps happening when the conflict keeps rising when Marry and Martha are interacting. There is an action of Marry watches Martha intensely and compares her to a native servant in India.

*“ Mary listened to her with a grave, puzzled expression. The native servants she had been used to India were not in the least like this. They were obsequious and servile and did not presume to talk to their masters as if they were equals. They made salaams and called them ‘protector of the poor’ and names of that sort. Indian servants were commanded to do things, not asked. 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.” (Burnett, 1911:31-32)*

Servants are obedient to their employers and dare not speak to their employers unlike Martha, she speaks as if they are equal. Mary's view of the differences in the behavior of Indian servants and English servants. Mary felt that Indian servants were obedient and did not speak to their employers as equals. They also do not need "please" and "thank you" from their employers like British servants. This also shows that there is a difference between Eastern and British culture.

*“You thought I was native! You dared! You don't know anything about natives! They are not people—they're servants who must salaam to you. You know nothing about India. You know nothing about anything!”(Burnett, 1911: 35)*

In addition, Mary also mentioned that Indian servants are ordered to do things, not asked. From Marry's view, this shows that a servant in the East is lower than a servant in England which is show the differential of “them and us” that show thick binary opposite of east is not a “People” rather than just a “Servants”.

However, in the other context, the depiction of Marry Lenox is also part of the author's way of expressing the East as unhealthy by showing the connection between their appearance and their origin. The passage sets the tone for Mary's character at the start of the story, portraying her as a disagreeable-looking child with a sour expression and a thin, yellowish appearance due to her time in India.

*“everybody said she was the most disagreeable-looking child ever seen. It was true, too. She had a little thin face and a little thin body, thin light hair and a sour expression. Her hair was yellow, and her face was yellow because she had been born in India” (BURNETT, 1911:1)*

This perpetuates the idea that India, the place where Mary comes, which is in the East, is the source of disease and discomfort for the pollution.

*“ So when she was a sickly, fretful, ugly little baby she was kept out of the way, and when she became a sickly fretful, toddling thing she was kept out of the way also.” (Burnett, 1991:1-2)*

The author's description of Mary's character leads to the reader's perception that people who were born, raised and living in India are physically ugly and sickly. It is emphasised by the repetition of the words "sickly and fretful" in the quotation below:

*She had never been taught to ask permission to do things, and she knew nothing at all about authority, so she would not have thought it necessary to ask Mrs. Medlock if she might walk about the house, even if she had seen her. (Burnett, 1991:69)*

Mary who was curious about the hundred rooms with locked doors told by Martha was curious whether the rooms were really locked or maybe there were rooms that were not locked and she could do something there. Because of Mary's curiosity, she explored one by one the doors there but she did not ask permission first because previously in India she was never taught how to ask permission and such. This illustrates that the east is a bit of a chaotic place because they were not taught manners. In contrast to the West where everything has rules. It can be seen when Ms. Medlock tells Mary about how the rules are in Mr. Crevean's house when they are on the train.

*“You'll be told what rooms you can go into and what rooms you're to keep out of. There's gardens enough. But when you're in the house don't go wandering and poking about. Mr. Craven won't have it.”( Burnett, 1991:21).*

The portrayal of Mary's lack of understanding of authority and manners can picturing that India is a place of disorder and a lack of social norms. Furthermore, the contrast between Mary's experiences in India and England reinforces the idea of Western superiority and the notion that Western culture is more civilized and advanced

than Eastern culture. This reinforces the Orientalist perspective that Western cultures are superior to Eastern cultures.

Next, the binary opposition is always shown as in this quotation:

*She ran only to make herself warm, and she hated the wind which rushed at her face and roared and held her back as if it were some giant she could not see. But the big breaths of rough fresh air blown over the heather filled her lungs with something which was good for her whole thin body and whipped some red color into her cheeks and brightened her dul! Eyes when she did not know anything about it. But after a few days spent almost entirely out of doors she wakened one morning knowing what it was to be hungry, and when she sat down to her breakfast she did not glance disdainfully at her porridge and pust it away, but took up her spoon and began to eant it and went on eating it until her bowl was empty. "Tha' got on well enough with that this mornin' didn't tha'?", said Martha. "It tastes nice to-day," said Mary, feeling a little surprised herself. "It's th' air of th' moor that's givin' thee stomach for tha' victuals," answered Martha. (Burnett, 1991: 55-56).*

The expression implemented that the place where Mary lives now has so fresh and pure air that it is good for the body. Mary could spend more time outdoors and breathes in the fresh air of the moor. Something different with the initial moment where Mary dislikes the wind and the outdoor environment. But, as she spends more time outside, her physical changes. She becomes healthier and found new appetite. This transformation can be interpreted as Mary's inner growth and renewal. In the context of the concept of purity, Mary's initial description as a "disagreeable-looking child" with a "sour expression" and a "yellow" complexion due to her time in India.

Another binary opposition also shows through unsanitary conditions or inferior living standards in India in the conversation between Mem Sahib and the officer below:

*"Some one has died," answered the boy offi- cer. "You did not say it had broken out among your servants." I did not know!" the Mem Sahib cried. Come with me ! Come with me I ' and she turned and ran into the house. After that appalling things happened, and the mysteriousness of the morning was explained to Mary. The cholera had "broken out in its most fatal form and people were dying like flies. (Burnett, 1911:5)*

This passage describes a sudden and tragic event that occurs in India. The officer informs Mrs. Lennox (the Mem Sahib) that someone has died and that the cholera has broken out among the servants. Mrs. Lennox is shocked and runs into the house, and Mary is left to wonder what is happening. The passage suggests that the cholera outbreak is a serious and deadly situation, with people dying rapidly. The use of the phrase "people were dying like flies" emphasizes the severity of the situation and the speed at which the disease is spreading. This event sets the stage for the rest of the novel, as Mary must navigate the challenges of living in a new place while also dealing with the aftermath of the cholera outbreak. Meanwhile, England as place of mystery and new experiences for Mary, with its cold and windy moors awakening her curiosity and sense of adventure. The differences in culture, climate, and landscape between India and England serve to highlight Mary's transformation as she adapts to her new environment.

*"It makes me feel strong when I play and the wind comes over the moor," argued Mary." (Burnet, 1911:147)*

Mary is explaining to Dicken that playing outside in the wind makes her feel strong. This conversation takes place after Mary has discovered the secret garden and started to spend more time outdoors. Mary begins to develop a love for nature and the outdoors, and she finds that being outside and playing in the wind makes her feel alive. Mary notes that the skies in England are a deep, cool blue, whereas in India they are hot and blazing.

*"Never, never had Mary dreamed of a sky so blue. In India skies were hot and blazing; this Was of a deep cool blue which almost seemed to sparkle like the waters of some lovely bottomless lake, and here and there, high, high in the arched blue- ness floated small clouds of snow-white fleece." (Burnett, 1911:75)*

"The Secret Garden" by Burnett provides a lens through which we can analyze and critique the representation of Orientalism. Employing Edward Said's theory of Orientalism, the novel portrays the East (India) as inferior and the West (England) as honorable, perpetuating stereotypes through binary oppositions. The narrative

presents a skewed perspective of the East, depicting it as a place of disease, discomfort, and inferior living standards through the lens of Western prejudices.

Furthermore, after all of the contradiction of India (East) and England (West) by the author, the object “garden” as the upbringing idea of reconciling both sides. The secret garden that Mary has discovered – like the English garden – represents nature and its mysterious fascination, as the girl finds:

*It was this hazy tangle from tree to tree which made it all look so mysterious. Mary had thought it must be different from other gardens which had not been left all by themselves so long; and indeed it was different from any other place she had ever seen in her life. (Burnett, 1911: 75)*

As soon as the children decide to get to work for “wakenin’ up” the secret garden they agree about their aim:

*I wouldn't want to make it look like a gardener's garden, all clipped an' spick an' span, would you?' he [Dickon] said. 'It's nicer like this with things runnin' wild, an' swingin' an' catchin' hold of each other.' 'Don't let us make it tidy,' said Mary anxiously. 'It wouldn't seem like a secret garden if it was tidy.' (Burnett, 1911: 63)*

It is a proclamation against formality and artificiality and in favor of naturalness that the garden should, by all means, be unlike "a gardener's garden." It is important to take seriously the negative reference of "clipping," which is a symptom of unnatural human interference. The garden then is allowed to be developed freely. We are led to believe that the garden is a natural place where the forces of nature come together to create an incredible creation rather than a work of art. The many hues therefore it goes without saying that the garden design of English intentionally sought to achieve the combinations and contrasts between them, making the garden appear entirely natural.

Carefully reading, the garden as the main delivered access to the bargaining position that contradict between the two contracted opposition (East and West) represented by Mary in Indian and English version. It tends to show how Mary as well all

of the characters fix their conflict and united as they enter the fixed garden. Burnett's garden is not simply a haven of liberty, creating amazing images and impressions, and using its therapeutic abilities. It is also a place of liberty, where human beings can freely develop their individual potential. The way Burnett exposed the garden explains how receiving the idea of orientalis will somehow bring to the peacefulness of life. To put it another way, the garden is now a place of healing energy and magical powers rather than just a typical garden. The symbol of reconciliation toward the idea of orientalism.

## **E. CONCLUSIONS**

The discussion highlights the pervasive presence of Orientalism in Frances Hodgson Burnett's novel, "The Secret Garden," through the lens of Edward Said's theory. The narrative portrays a dichotomy between the East (India) and the West (England), perpetuating that reinforce a sense of superiority in the Western characters and a corresponding inferiority in the Eastern characters. The binary oppositions presented in the novel, such as white versus black, good versus evil, master versus slave, and civilization versus chaos, contribute to the establishment and reinforcement of Orientalist perspectives.

These oppositions not only shape the characters' interactions but also play a significant role in constructing a narrative where the West is portrayed as honorable and the East as inferior. The character of Mary Lennox, the protagonist, serves as a representation of British colonialism in India. Her attitudes and behaviors reflect the stereotypes associated with Orientalism, depicting the West as authoritative and superior while characterizing the East as submissive and inferior. Mary's treatment of her Indian servant, Saidie, exemplifies the perpetuation of negative and prejudiced views, reinforcing the notion of the West as masters and the East as slaves.

In summary, our research reveals that Hodgson Burnett's book has three distinct locations, the most significant of which is the secret garden. The garden can be understood as a reconciliation symbol toward the orientalism in a number of ways. The garden is a place of health and rejuvenation overall. The garden is initially a constructed and natural setting.



## REFERENCES

- Bertens, Hans. (2007) *Literary Theory: The Basics*. Routledge.
- Burnett, F. H. (1911). *The Secret Garden*. In *Architectural Digest* (Vol. 79, Issue 9, pp. 1–353). <https://doi.org/10.4242/balisagevol28.usdin01>
- Forster, B. Y. E. M. (2022). *The Portrayal of Orientalism In The Novel “A Passage to India, Post Colonial Apparoach*.
- Hamidy, UU dan Edi Yusrianto. 2003. *Metodologi Penelitian Disiplin Ilmu-ilmu Sosial dan Budaya*. Pekanbaru: Bilik Kreatif Press
- Kennedy, X.J and Dana, G. 2007. *Literature: An Introduction to Fiction, Poetry, and Drama*, 10/e. Longman Publisher: New York
- Macklin, G. 2002. In a Review of Gore Vidal: ‘Perpetual War for Perpetual Peace’, Clairview, online document, available at <http://www.spokesmanbooks.com/Spokesman/PDF/reviews77.pdf>
- Natalie Wollenweber. (2021). *Offensive Stereotypes in Creative Writing*. 1–4.
- Purwita, L. D., Sww, W., & Jember, U. (2023). *The Representation of Orientalism Negotiation in Rowell ’ s Eleanor and Park*. 8(1). <https://doi.org/10.22515/ljbs.v8i1.6127>
- Rahmawati, D., & Sulistyowati, E. (2020). *Wall-E : dalam Perspektif Orientalisme Edward Said*. *Hubisintek 2020*, 287–293.
- Ratna, N. K. (2008). *Postkolonialisme Indonesia Relevansi Sastra*. Yogyakarta: Pustaka Pelajar
- Rebecca J. Lukens. (1999). *A Critical Handbook of CHildren’s Literature* (Ginny Blanford (ed.)). Addison-Wesley Educational Publisher Inc.
- Roy, S. (2019). *Adult’s Secret Buried in Children.pdf*. *Review of Research*, 8(3).
- Ruslan, I., & Mawardi, M. (2019). *Dominasi Barat dan Pengaruhnya Terhadap Dunia Islam*. *Al-Adyan: Jurnal Studi Lintas Agama*, 14(1), 51–70. <https://doi.org/10.24042/ajsla.v14i1.4484>
- Said, E. W. (1979). *Orientalism*.
- Studies, L. (2019). *Orientalism in Children’s Literature: Representations of Egyptian and Jordanian Families in Elsa Marston’s Stories*. 3(August), 151–160.
- Utami, W. (2019). “*Sejarah Perkembangan Pemikiran Orientalism Edward W. Said (1935-2003)*.” In *Rabit : Jurnal Teknologi dan Sistem Informasi Univrab*.



فرهنگ و رسانه های  
[http://www.ghbook.ir/index.php?name=نویین&option=com\\_dbook&task=readonline&book\\_id=13650&page=73&chckhashk=ED9C9491B4&Itemid=218&lang=fa&tmpl=component%0Ahttp://www.albayan.ae%0Ahttps://scholar.google.co.id/scholar?hl=en&q=APLIKASI+PENGENA](http://www.ghbook.ir/index.php?name=نویین&option=com_dbook&task=readonline&book_id=13650&page=73&chckhashk=ED9C9491B4&Itemid=218&lang=fa&tmpl=component%0Ahttp://www.albayan.ae%0Ahttps://scholar.google.co.id/scholar?hl=en&q=APLIKASI+PENGENA)