



UNIVERSIDAD DE JAÉN
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Trabajo Fin de Grado

“PAN, WHO AND WHAT ART THOU?”

Alumno/a: Irene Jódar García
Tutor/a: Raquel Fuentes Martínez
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1. ABSTRACT

The purpose of this dissertation is to analyse the image of childhood in the work *Peter and Wendy* (1906), by J.M Barrie. The main aim is to create a relation with the conception of children in Victorian society as well as to establish some opposition to this convention. The study is supported by the precedent works *The Little White Bird* (1902) and *Peter Pan in Kensington Gardens* (1904). The first stage of the study is focused on the personal life and influential events of the author. In addition, a depiction of the role of children in the Victorian period will be exposed, along with a correspondence with the different characters in the works. Finally, some imaginary spaces in the stories, likewise childhood itself will be compared with a recurrent motif in literature, the Arcady. As a final stage, some conclusions will be drawn.

2. INTRODUCTION

“Our greatest natural resource is the minds of our children”
(Walter Elias Disney)

The period of childhood has been an appealing subject of study throughout the history of humanity. It is a stage in life that leaves mark in every person that can be good or bad and definitely have effects in the adulthood. That is the reason why lots of scholars and researchers have tried to define this phase of life, basing their statements and theories on the studies carried out about childhood, contrasting them with their own experiences. However, the truth is that, even if adults try to decipher it, there will always be a missing point, since some intrinsic features of children fade when we turn into adults; John Betjeman (Betjeman, 1960) “childhood is measured out by sounds, smells and sights, before the dark hour of reason grows”, could illustrate this in a quote. This quote unwinds particularly that the capacity of reasoning is the one that establish the differences between children and adults. According to the Oxford English Dictionary (2010: 252), childhood is “the state of being a child; the stage of life or period during which one is a child; the time from birth to puberty.” As a completely different perspective, writers and artists define this term in a very distinct way; for instance,

Arthur Rimbaud stated, “Genius is the recovery of childhood at will”, or also it is possible to recover the title of a poem by Edna St.Vincent Millay (*Collected Poems*, 2002), which is called “Childhood is the Kingdom Where Nobody Dies”. As we can see, the approach to infancy is something that every adult recalls vividly, giving to it a deserved importance.

This interest is portrayed in literature too, not only in the one directed to adults, but also to children. Firstly, it would be important to formulate a question: what is children’s literature? The answer given by the Oxford English Dictionary (2010: 901) is: “pieces of writing that are valued as works of art, especially novels, plays and poems (in contrast to technical books or newspapers, magazines, etc)”

From this quote, it is possible to infer that this kind of literature is reduced to a certain public, children. For that, the techniques are thought to be simpler, with storylines easier to follow and eye-catching plots. In other words, it has existed the idea of an evident canon used in literature directed to children, regarding the topics, illustrations and didactic elements typical of this genre (cf. Demetriou & Ruiz, 2010). Nevertheless, this belief has been reconsidered and refuted all over the XXth century. In one hand, it is possible to find critics and writers that consider this literature for children as valuable as the one directed to grown-ups. On the other hand, a critical approach was born from the assumption of a dire rupture between childhood and adulthood.

The fact that children’s stories and tales are written by adults is the first reason for some critics to be sceptical about the purity of it. (cf. Rose, 1992: 2). It is possible to mention some children’s books that have been studied under this focus; this is more common in genres such as fiction. Children’s fiction like *Alice in Wonderland*, *Charlie and the Chocolate Fiction* or *The Tale of Peter Rabbit* have been analysed, since all of them shows traces of double sense, apart from having common points, such as the non-sense, animals acting as humans and the existence of another fantasy world.

All these fictional works have contributed to the recent criticism to which children’s literature has been subjected. Some of the issues would be the difference in the reality of the world between children and grown-ups; for some scholars, this contrast lies in the process of growing up, which is not completely negative, whereas others see it as a conflict. It could be true that, sometimes it is perceptible the duality in the addressee; the child would see the work

from an innocent point of view, while the parents would spot the double sense (cf. Stoddard, : 133). As there are a lot of hidden hints that are unnoticed for children but appreciable for adults, all of them are integrated in a fantasy world, in order to establish a kind of balance. By this, it is meant to think that, in a fantasy world everything is possible and correct, making feel both adults and children more comfortable. Sometimes these references are not that obvious, so they are encrypted in metaphors and conceits, inside the frame of a reality that turned into a fantasy, a fallacy. Another feature studied is the topics and motifs dealt in these fictions for the youngest; Jacqueline Rose stated: “Children’s fiction sets up a world in which the adult comes first and the child comes after, but where neither of them enter the space in between” (Rose, 1984: 1). According to that quote, the adult’s mind and thoughts are unavoidably translated to the story that is being created; that point could make sense, since the process of writing a story that is attractive for children requires a search in the own memories and experiences of childhood, falling in the temptation of re-creating your own childlike fantasy. All these previous factors subdued to a critical approach are perfectly summarised in a cite from Madeleine L’Engle (L’Engle, 1962), (an American writer): “You have to write the book that wants to be written. And if the book will be too difficult for grown-ups, then you write it for children”. That is to say, if the flow of feelings or experiences that are meant to appear in the book seems very confusing or complex, then introduce them in a fantasy world for children, and there will be no necessity of explanations.

Derived from these observations, it is possible to recognise *Peter Pan in Kensington Gardens*, its prologue *The Little White Bird* and its extension *Peter and Wendy* as works directly related to that. There is a correlation not only because of the criticism and the double sense that has been found in it, but also because the story was inspired in the real life of the author, which makes the reflection of childhood’s traces and traumas something almost undeniable.

3. LIFE OF THE AUTHOR

“I think that all writers feel alienated.

Most of us go back to an alienated childhood

in some way or another. I know that I do.” (John Le Carre)

To begin with, James Matthew Barrie First Baronet was born in Kirriemuir, Angus, placed in Scotland, the 9th of May in 1890 and died the 19th of June of 1937 in London. J.M Barrie studied at the University of Edinburgh and became a writer, creating some interesting novels and plays. Nevertheless, he became worldly famous thanks to his play *Peter Pan: the Boy Who Never Grows Up* (1904), which has been adapted into the literary and cinematographic industry several times.

Just a few years before his success he got married with the actress Mary Ansell, with whom he had no children; they ended up divorcing, due to the troubles they had. There are several speculations about the real cause of this divorce, but an outstanding one would be the necessity of Barrie of having a mother, and not a wife (this would be interesting because it is partly reflected in *Peter Pan*, in the character of Wendy). Even having these correlations in his maturity, the basis for the prologue and the story of *Peter Pan* lies in his infancy. The first and most significant fact was the death of his brother David, when he was only 14.

Barrie, being just a child, had to cope with her sorrowful mother, who hid away for several weeks. It was in this moment when Barrie adopted the personality of his brother in order to make his mother feel more relieved. In this new assumed personality, he dressed in his brother's clothes and even tried to recreate the characteristic whistling of his brother. This whistle could be directly connected with the “pan” that makes up the personality of *Peter Pan* (this symbol goes back to the myth of the God Pan, which will be explained later, in the section “Et in Arcadia Ego”). It could be said that the first apparition of this object, the pan, or in this case the pipe, goes back to the work *The Little White Bird*. In this story, Peter is a baby that has flew away from the nursery to the Kensington Gardens in London, where he took a paper boat and went to Neverland, the country of birds. In order to survive in this new world, he has to learn how to whistle like a bird (it should be interesting to point out the way of making it, just like the mythological God Pan). The exact extract says:

“Peter’s heart was so glad that he felt he must just sing all day long, just as the birds do for joy, but, being partly human, he needed an instrument, so he made a pipe of old reeds, and he used to sit by the shore of the island of an evening, practising the sigh of the wind and the ripple of the water, and catching handfuls of the shine of the moon, and he put them all in his pipe and played them so beautifully that even the birds were deceived, and they would say to each other, “Was that a fish leaping in the water or was it Peter playing leaping fish on his pipe?” and sometimes he played the birth of birds, and then the mothers would turn round in their nests to see whether they had laid an egg.” (Barrie, 1902: 67)

In this case, this interest in pretending to be someone who you really are not is the common point in the story and his real life.

If we continue analysing this tragic moment, it is possible to discover that Barrie also adopted a feature that will be the most influential one for the development of his famous work. He decided to adopt a childlike attitude in order to be similar to his already dead brother. That would be crucial in his life, since he stretched it on for almost all his life. This childlikeness would be reflected not only in his behaviour and in his good connection with children, but also in his aspect, being diagnosed of psychosocial dwarfism. (Lurie, 1998: 132)

It would be possible to extend these parallelisms in characters of the play too. This would be another important aspect, considering that the “lost children” were inspired by the children of a family that Barrie met one day in Kensington Gardens, in London. This family was the Llewelyn Davies and Barrie got very close to them after the first meeting. These children were very special to him, since they lost their father very young, and their mother was ill from cancer. Barrie performed the role of a friend and a father to them, introducing them to the world of drama and imagination, giving credit to all of them in his Peter Pan’s characters. These boys were George, John, Peter, Michael and Nicholas and it is possible to recognise some of their names in the names of the characters.

This is reflected in the quote pronounced by J.M Barrie “I suppose I always knew that I made Peter by rubbing the five of you violently together ... That is all he is, the spark I got of you” (Barrie, 1998: 75)¹. After these boys lost their parents, J.M Barrie was in charge of them, giving all of them an education and taking care of them as if they were their children.²

¹ See image number 5 in the Appendix.

²As further information, it would be interesting to mention that the story of the Llewelyn Boys and J.M Barrie has been adapted to film in 2004, starring Johnny Depp as J.M Barrie and Kate Winslet as Sylvia Llewelyn.

Thus, it could be said that *Peter Pan: the Boy Who Never Grows Up* is the projections of Barrie's infancy problems and traumas in life. This case could support the idea of the impossibility of writing literature for children. Even though the adaptations have been brilliantly elaborated, resulting in one of the most attractive stories for children, the inspiration to it is not that childish.

In order to make a deeper analysis of the performance of childhood that Barrie conceded to every character, first the play must be introduced. *Peter Pan: the Boy Who Never Grows Up* is the final "version" that Barrie made to the initial story. As it has been mentioned before, the most famous story has two previous novels or prologues, which are closely related and are necessary to understand the latest one fully. The first story where Peter Pan made his first appearance was *The Little White Bird*, published in 1902. In this story, the author holds the idea that every human being is a bird before we are born. In this case, the children that die early in age are those one that have forgotten their new identity as a human and fly away, following their initial instinct. As it is noticeable, the origin is darker than the Disney's light version that everybody knows. Nevertheless, some traces in the most famous adaptation *Peter and Wendy* are observed, such as the ability to fly, or one of the most moving sentences of the story in the moment of going to Neverland: "the birds were flown" (Barrie, 1904: 220). Moreover, the story appears supported by a previous love story between two people that are as close as strangers are (this event has a direct relation with the personal life of Barrie and his supposed love affair with Sylvia Llewelyn, the mother of the boys). In this story, the character of Peter Pan is a baby that flew away to the Kensington Gardens in London and then got to the Neverland Island, where he was stuck, since he forgot how to fly. This island, that belonged to birds was such an inappropriate place for him to stay, for he was not a bird, he was called a "Betwixt-Between boy". One day he achieved to get out of this island, and in the Kensington Gardens, he discovered the fairies, playing and singing, even though they had a malicious aspect. Another curiosity is that, his pet was a goat, a factor that disappeared in the following stories and that alludes again to his mythological inspiration. As a final comment, the successive story *Peter Pan in Kensington Gardens* is just a recompilation of some chapters of this book, so there is no further information required.

It is noticeable that the subsequent continuations of the story have some changes. From the impossibility of growing up, stopped by a natural cause that is death, to a protest against it. In the latest version *Peter and Wendy* or *Peter Pan: the Boy Who Never Grows Up*, new characters appear, and Peter Pan acquires a new role, a mischievous boy who hates adults, and especially mothers, and wants to take every child with him to Neverland, in order to make them happy. In this case, Peter Pan broke through the window of Darling's home where children were alone, and convinced them to go with him. Once they went to Neverland, they experienced many different adventures, with sirens, Indians and even pirates. Nevertheless, children from the real world started to be homesick, showing the real behaviour of an infant. Concerning the role that every character performs, it is possible to establish some distinction, having into consideration the most important ones.

4. ANALYSIS OF CHARACTERS

4.1 Wendy

Firstly, it would be suitable if we start by one of the feminine protagonist, Wendy. The description of her made by Peter in the book is "was every inch a woman, though there were not very many inches" (Barrie, 1904: 214). By this description, it is possible to infer that Wendy was not an adult yet not even an adolescent. Still, she had all the features that a good woman should have in Edwardian society; she knew how to behave and it is noticeable that she considers herself more mature than the rest of the characters, as it is portrayed in these passages: "How awful! She said, but she could not help smiling when she saw that he had been trying to stick it on with soap. How exactly like a boy!" (Barrie, 1904: 213). In this quote, Wendy talks about Peter as a poor child, and she is the same in age, but clearly not in mind. Another passage that shows the typical women behaviour of the period would be "But she was exulting in his ignorance. 'I shall sew it on for you, my little man', she said, though he was as tall as herself; and she got out her housewife, and sewed the shadow on to Peter's foot". (Barrie, 1904: 214) From the very beginning of being far from home, we can see that Wendy acts like a mother, like the one who has the power, but this is quickly softened when Peter says "in a voice no woman has ever been able to resist" that "one girl is more use than twenty boys" (Barrie, 1904: 214). Peter can manipulate her because she does not have true

maturity, since for Wendy maturity is a game (cf. Joanna, 2011). At the beginning, her relationship with her father is portrayed, which actually is not very good; she is accused of dreaming and filling her brothers' minds with fantasies about Peter Pan. Wendy is the one that believes in Peter, and the one that decides to go to Neverland indirectly, by saying to Peter that she knows a lot of stories to tell to the Lost Boys; Barrie portrayed this fact in the following quote: "Don't go, Peter," she entreated, "I know such a lots of stories". Those were the precise words, so there can be no denying that it was she who first tempted him." (Barrie, 1904: 217). It would be suitable to say that at the beginning, she is as immature as her brothers are, but with some traces, that denotes a motherly education (typical at that moment). Therefore, as the story goes on and they are separated from their mother, the maternal role is given to her in many different ways and more explicitly. For instance, in the quote Captain Hook and Smee are planning to rapt her, when they call her "mother":

Captain," said Smee, "could we not kidnap these boys' mother and make her our mother? "It is a princely scheme," cried Hook, and at once it took practical shape in his great brain. "We will seize the children and carry them to the boat: the boys we will make walk the plank, and Wendy shall be our mother. (Barrie, 1904: 254)

The moment that makes her realise that it is time to grow up and continue living a normal life occurs when she is acting as the mother of the "lost boys" in Neverland, telling them stories before sleeping, dressing them or preparing dinner. Her brothers start missing their mother as she speaks about her (this moment is quite well depicted as a common reaction of a boy or a girl in real life. Children are very comfortable during a time without their mothers, but if they are named, they start to miss them). In this extract it is seen the love and care that Wendy and her brothers felt for Mrs. Darling, even though they have tried to renounce to live with her:

Still it is best to be careful; and no one knows so quickly as a child when he should give in. "Wendy, let us go home", cried John and Michael together.

Yes, she said clutching them.

Not tonight? Asked the lost boys bewildered. They knew in what they called their hearts that one can get on quite well without a mother, and that it is only the mothers who think you can't"

At once, Wendy replied resolutely, for the horrible thought had come to her: perhaps mother is in half mourning by this time.

This dread made her forgetful of what must be Peter's feelings, and she said to him rather sharply, Peter, will you make the necessary arrangements? (Barrie, 1904: 270)

In this role of adult-like, Wendy is not only portrayed as the figure of a mother, but also an innocent love relationship with Peter is implied. For instance, this is reflected when Tinkerbell gets jealous at the beginning of the story, because Wendy gives Peter a kiss. Peter does not know any term or element related with real life, because he does not belong to it. Consequently, Wendy decides to lie to Peter, and instead of a kiss, she gives him a thimble, but at the end, she gives him a thimble, which stands for a kiss. Other moment is at the end of the book, when all get back home and Wendy suggests Peter to talk with her mother in order to let her know that there is a special relationship between them. This could be seen in the extract:

Hullo, Wendy, good-bye, he said.

Oh dear, are you going away?

Yes.

You don't feel Peter, she said falteringly, that you would like to say anything to my parents about a very sweet subject?

No.

About me, Peter?

No. (Barrie, 1904: 307)

Nevertheless, Wendy is the only human that can make Peter feel something for her, even though he refuses to create any kind of love attachment to anything that has to do with real life and growing up. In the final part, it is possible to see that Peter says that "maybe he is fond of Wendy" (Barrie, 1904: 304). Instead, he decides to let this fade away, since he does not have memory and he will forget it soon.

Even though Wendy is a child, the reader does not get the impression of that throughout the whole story. This is caused because she goes from an initial immaturity to a mother-like attitude that provokes in the reader a feeling of reliance; the audience would know that she would be the one that makes the boys come back from Neverland to real life.

To conclude with this character, an interesting date will be given. The name of Wendy is thought of being created by Barrie, since this name was not common at all in Anglo-Saxon language. It is believed that the name comes from a particular pronunciation of a very little

friend of Barrie. Furthermore, the children playhouses nowadays are often called Wendy houses, so a connection between the term and the character would be possible. (Lurie, 1998: 139)

4.2 The Lost Boys

To continue, the Lost Boys would be analysed. This group of boys belong to Peter Pan's gang and they are called "lost" because that is how they actually feel. They are almost unable to remember anything from their past lives, and what it is more essential for their leader Peter they cannot remember their mothers. In fact, these boys are babies that presumably fell from their perambulator. It is supposed that Peter took them to Neverland too, claiming that they would be happier there and spreading hate for the figure of mothers. The first description of them is quite shocking: they are depicted as boys who live wildly in nature, portrayed as savages, for instance: "All wanted blood except the boys, who liked it as a rule, but to-night were out to greet their captain." (Barrie, 1904: 230). In this cite, the Lost Boys are named just boys, which could be used for the author to make the strong clash between the denotation of the word "boy", and the following description of them. The way of introduce them is rather aggressive because of the fact that they were always fighting, killing animals, and other enemies, depriving them from the ideal of being a child. Nevertheless, Barrie achieves to create confusion again by describing them one by one, using Peter's voice.

The first one to be introduced is Tootles. The name has a big connection with the personality of this boy. He is characterized as unfortunate for reasons that are far from being connected to the real misfortune: he is always away when the slaughters happen. However, the sweetness inside him makes him being a bit childish and humble in spite of the violent actions that this boy carries out. The second boy that is presented is Nibs, to establish a contrast with the previous humbleness of Tootles, considering the literal meaning of the name; even so, this boy is presented as a real gentleman, even though he is an infant. Right after him, appears Slightly. It is this boy the one who is described as arrogant and selfish, but the reason is quite interesting. For Peter, Slightly is cocky because sometimes he remembers his previous life in London, in difference to almost all of the Lost Boys and this fact is very disrespectful for Peter. In addition, it is implied that, for this insulting behaviour he had his nose tilted. This could be interpreted as a natural punishment, or even a punishment made by

Peter. The fourth boy is Curly, and his main featured exposed is that he has a great honesty that sometimes gets to a nonsensical goodness. This quote expresses it quite good: “he is a pickle, and so often has he had to deliver up his person when Peter said sternly, “Stand forth the one who did this thing,” that now at the command he stands forth automatically whether he has done it or not” (Barrie, 1904: 231). As we can see, the only mark of innocence present in the description of the Lost Boys could lie only in that depiction. The last description goes to the Twins. This figure is quite curious and interesting in the book. As Peter Pan does not know the elements and realities of real life, he feels mistrustful towards them, because he does not understand the term. It is reflected in this quote: “Peter never quite knew what twins were” (Barrie, 1904: 231). For this reason, the Twins are always trying to be mixed and messed in order to look like just one person, for they feel sorry for Peter’s ignorance of what twins are.

The Lost Boys are always trying to defeat Captain Hook, and they usually have confrontations and bloody fights. These kids are presented as defiant and temerarious, living a life that does not correspond with the life of a child. Yet, these boys conserve a part of children because all of them are submitted to Peter Pan, their Captain. They feel safe around him, as it is explained in this extract:

“The first to fall out of the moving circle was the boys. They flung themselves down on the sward, close to their underground home.

I do wish Peter would come back, everyone of them said nervously, though in height and still more in breath they were all larger than their captain.” (Barrie, 1904: 233)

It is possible to observe that these boys were immature and not self-confident, but this could be caused by the authoritative and jealousy make-up of Peter Pan. Related with the nature of this group of kids, it is possible to find some similarities with other literary works. The first and most noticeable one would be *The Lord of the Flies* by William Golding. In this story, a group of children live alone in an island, where the power and survival are the most important things. Both of the stories show the intrinsic features of humans when they are coexisting, like violence and selfishness; these features are present above all in the leader Jack, like in the case of the leader of the Lost Boys, Peter. Both of them are capable of killing, even being just children. Another interesting short story that is closely related would be *Wild Woods*, by the Irish writer John Banville. As in the previous story, this one also includes a

group of three children that decided to live alone in the wilderness. The protagonist, that is to say the leader, performs the role of an adult, giving commands to the other boys that are depicted as more childish. However, they just develop the typical behaviour of a child. Another common point would be the existence of violence, since these children also hold an axe throughout the story, a crucial object at the end of the story, since a possible murder committed by the leader of the gang is suggested, and the final image is the axe.

As it is possible to observe, the topic of savage children as castaways has been quite common in society, and much common in Victorianism, since children were not had into account and their social situation was not defined yet. Adults used to take advantage of them, making them doing the hard work, stealing their innocence and infancy.

4.3 Captain Hook:

Coming back to the Lost Boys, there is an interesting fact to mention about their principal enemy, Captain Hook and his crew. This alluring character is very interesting, since he is an adult that behaves as a child in certain moments, since Peter makes him weak; an example could be when Peter calls him “codfish” and Hook literally feels how “his proud spirit broke” (Barrie, 1904: 254). It could be for this vulnerability that children always love him. Still, Captain Hook did not exist in the previous works of *The Little White Bird* and *Peter Pan in Kensington Gardens*. As J.M Barrie said once, Peter Pan was enough for the recreation of an evil character; he is depicted as a “demon boy”, so the element of a bad pirate was not necessary. (cf. Kettler, 2014.)

His creation appeared as a solution to create a longer time to change clothes during the performances of the play. After Barrie realised about the success of these new characters, he decided to introduce them in what would be the continuation, the work analysed here, *Peter and Wendy*. Moreover, Barrie loved Victorian stories about pirates, being a huge fan of Stevenson or Ballantyne (cf. Carpenter and Prichard, 1985: 45), so it also influenced this character. There are some opinions about pirates in literature; it is a romantic feature that contains a lot of striking elements, such as braveness, desire of discover a new world, extravagance in dressing, and exotic figures like unknown islands or maps to decipher it, in order to find a hidden treasure. Even though he is a later production, Barrie did not made a simple character; Captain Hook appears as the evolution of the child that Peter was. As it is

expressed in Alison Lurie's work, "Garfio resultó llamarse James y comparte el gusto de su inventor por los cigarros puros (...) Resulta perfectamente fácil ver a Peter Pan como la plasmación inocente de este deseo, y al capitán Garfio como su versión culpable" (Lurie, 1998: 140). It could be identified as a way of depiction of himself in real life, a boy who found himself trapped in a childish mind but he was obliged to grow up, like the rest of people. Considering this, as it has been remarked above, the reason for the creation of pirates' characters in Peter Pan is nothing to do with a desire of introduce romantic elements, but even so, these renovations in the story were quite suitable for a child-directed work.

4.4 Tinkerbell:

Even though Captain Hook was not a romantic creation, a character is framed in this movement, which is Tinkerbell. She is a fairy, and the perfect creature to accompany Peter Pan, since both of them has an evil nature. J.M Barrie used this character to complement the magic elements that Peter Pan comprises. Firstly, it is important to mention that Tinkerbell is a creation, such as Captain Hook, that was incorporated in *Peter and Wendy*, even though the figure of fairies is a main one in the previous works *The Little White Bird* and *Peter Pan in Kensington Gardens*. In these books, it is told how they were born, as it is stated in this extract: "When the first baby laughed for the first time, his laugh broke into a million pieces, and they all went skipping about. That was the beginning of fairies." (Barrie, 1904: 76). Even though, the presence of supernatural creatures go back to ancient legends. If we pay attention to ancient beliefs, almost all of them contains a supernatural world that imbued in the real one; for instance, Scandinavian and Greek traditions were based on them. An interesting fact to mention would be that one of the main fairies that appears in "*Peter Pan in Kensington Gardens* and "*The Little White Bird*" is named after a famous Scottish fairy that is thought to live in houses. This fairy in the story is called Brownie, and it could be directly related with this component of the Scottish folklore since there are some resemblances. The extract in which this fairy appears would be:

At first this little damsel was afraid of Maimie, who most kindly went to her aid, but soon she sat in her hand gaily and explaining that her name was Brownie, and that though only a poor street singer she was on her way to the ball to see if the Duke would have her. (Barrie, 1904: 87)

Brownie is thought to be an ethereal creature that looks like a hobgoblin, lives in houses with families and helps them with the housework in exchange of gifts. They never have contact with humans, nevertheless in the past every person had special locations consecrated to them. In addition, they also had the typical wicked nature of fairies. In summary, Palmer Cox, a famous writer for children described them as “imaginary sprites who delight in harmless pranks and helpful deeds. They work and sport while weary households sleep, and never allow themselves to be seen by mortal eyes.” (Cox, 2016.) Palmer Cox was delighted with the figure of Brownies and he wrote some books about their creations and their importance in folklore.³

To continue with the description of these creatures, fairies in *Peter and Wendy* are portrayed as magic creatures that live during nights in Kensington Gardens, when this is closed, apart from being in every place where there are children. In short, they live around us every day, but humans cannot see them, because they can transform themselves into different common elements like flowers. Another feature of these creatures that is implied is their mischievous nature, such as changing things from places in houses of humans, creating problems or messes without being noticed, even performing an evil role. As it is evident, Barrie wanted to create the notion of magic and reality coexisting together, an essential feature of Victorian and Edwardian period. The figure of fairies are typical of Romanticism movement, since it implies the existence of another world full of magic creatures, something that is still very stimulating. This world was always connected with supernatural things that cannot be seen, and that is why it was called fantastic, because it is not identified with reality; nevertheless, the romantic mind supported the idea that “Things which nobody ever saw have their own reality” ([T.G Winewright (1821)] Bown, 2001: 12). At the beginning of this new pleasure for supernatural things, fairies were represented as women; that fact could be a step forward to the importance of women’s role in literature, however, it was not embraced by women in this way. As a possible explanation to this phenomenon, Nicola Bown stated:

The masculine taste and feminine distaste for fairies can be explained simply. Fairies, one tends to think, are mostly female, tiny and beautiful; the word “fairy-like” seems a perfect epithet for that ideal of Victorian femininity which required that women be diminutive in relation to men, magical in their unavailability, of delicate constitution, playful rather than earnest. Why should women be interested in a

³ In order to see an illustration of the Brownies, see image 2 in the Appendix.

figure which offered them only an image of a femininity from which so many were struggling to scape?
(Bown, 2001: 14)

As it is possible to detect, the depiction of these creatures created the typical stereotype of femininity that has damaged the strength of women throughout history. Another important factor of fairies that goes attached with this femininity, as it has been mentioned previously, is the dark side and cunning personality of them. Yet the question is, where does this assumption come from? The answer lies in a sexist belief. There was a conviction at Victorian and Edwardian times that affirmed that only men had capacity of reason. In order to recreate a different world, they introduced fairies and other types of creatures, in order to escape from their world governed by reason. Nonetheless, women were thought of being led only by emotions and presentiment, being the image that represented superstition and unreason (Bown, 2001: 18). It is evident that this kind of behaviour inferred a darker side of women's nature that was also transferred to fairies. In sum, we could say that men tried to recreate all presupposed women features, such as loveliness and delicacy, together with their dark side, but every one of them was highly caricatured. Notwithstanding, the essential nature of fairies differs from the mainly assumption about them along the history, since they were thought of being ethereal. In consequence, this term would reveal that fairies were pure and had a non-determined sex in origin; they adopted the feminine identity later on with the enrichment of the myth.

In *Tinker Bell*, all these formalities are depicted. Her rascal tinges in personality are directly related with jealousy towards Wendy in some moments of the play. However, she is also involved in actions of kindness, but they are not as explicit as the ones of mischievousness. For instance, this naughtiness is illustrated in the extract:

“Tink,” said Peter amiably, “this lady says she wishes you were her fairy.”

Tinker Bell answered insolently.

“What does she say, Peter?”

He had to translate. “She is not very polite. She says you are a great ugly girl, and that she is my fairy.”

(...)

To this Tink replied in these words, “You silly ass,” and disappeared into the bathroom. “She is quite common a fairy,” Peter explained apologetically. (Barrie, 1904: 216)

It is possible to discover that she is extremely powerful, since nobody can fly without fairy dust, but she does not feel like that when she gets jealous of the relationship of Peter and Wendy. For instance, “Peter gave Wendy a hand at first, but had to desist, Tink was so indignant.” (Barrie, 1904: 220). In brief, Tinker Bell is a very influential character in the book, and for Peter above all, since he feels obliged to keep manners with other characters, such as Wendy of Princess Tiger Lilly. In addition, she has a very well built and strong personality, since she depicts every bad aspect of women but she is still adored by public. What is more, during performances of the play, her presumed death was the real driving motor for public to clap, because Peter said that if everybody claps, a dead fairy, in this case Tinker Bell, revives, so it is obvious the empowerment that the figure of the protagonist fairy receives.

4.5 Peter Pan:

Last, but definitely not least, the character of Peter Pan would be analysed. This character has been under controversy on all accounts, since he contains a lot of meanings and hidden connotations that are commonly seen as startling. Peter Pan was the boy who run away from reality because he did not want to grow up. This subject has been discussed and analysed throughout the history, because it is a feeling that almost all people experiment. That is to say, every adult can be identified when dealing with this topic, that is why the play was so successful at its times, and it keeps being appealing for every kind of public, because it deals with a universal topic in a subtle way. First, an objective description of this charismatic protagonist will be made. As mentioned before, the origin of Peter Pan appeared as an innocent half bird and baby in *The Little White Bird*. He is depicted as a common harmless baby that does not have evilness in his nature, as it is shown in this quote: “Peter also felt strangely uncomfortable, as if his head was stuffy, he heard loud noises that made him look round sharply, though they were really himself sneezing.” (Barrie, 1904: 64).

The inexperience of a common boy can be observed; it could be the most interesting point of this first prelude, since Peter is feeling almost all the story the necessity of his mother. For example:

Ruffle your feathers,” said that grim old Solomon, and Peter tried most desperately hard to ruffle his feathers, but he had none. Then he rose up, quaking, and for the first time since he stood on the window-ledge, he remembered a lady who had been very fond of him. “I think I shall go back to mother,” he said timidly. (Barrie, 1904: 65)

In addition, this inexperience is not only because of his youth, but also because he has not lived in human life, so when encounters with normal children happen, Peter is so innocent and ignorant, that even children feels pity for him. This could be observed in the interesting opening passage of “Peter’s Goat”:

Maimie felt quite shy, but Peter knew not what shy was.

I hope you have had a good night,” he said earnestly.

Thank you, she replied, “I was so cosy and warm. But you” – and she looked at his nakedness awkwardly – “Don’t you feel the least bit cold?”

Now, cold was another word Peter had forgotten, so he answered “I think not, but I may be wrong: you see I am rather ignorant. I am not exactly a boy, Solomon says I am a Betwixt-and-Between. (Barrie, 1904: 92)

In my opinion, this moment is a revelation in the story. After this scene, Maimie feels so pity for him that she offers him a kiss, but Peter does not know either what it was. In the moment of the kiss, the terms are interchanged, and a kiss stands for a thimble, and a thimble for a kiss, as it happens with Wendy in *Peter and Wendy*. As Eyal Amiran comments in his essay, this switch in language could be “a libidinal reading of the arbitrariness of language (...). For Barrie the physical features that make arbitrary language also make it sexual” (Amiran, n.d: 162). Some theories hold that thimbles were a very important object for women so, the action of Maimie (and later in Wendy), giving Peter a thimble could have a stronger meaning. It is from that moment on, when Maimie starts to feel enchanted by Peter, and the real kiss appears in scene, as well as her willingness to go away with him. As consequence, this could have a connection with the original sin, the moment in which Adan and Eve are in the Garden of Eden, since these two children are trapped in a Garden too, nudity is not a problem, and love and “sexual” insinuations go on (the moment when Peter implies Maimie to take her clothes off). It would be important to mention that the existence of the figure of a garden in children’s literature is frequent; such classics as *Alice in Wonderland* (1865) by Lewis Carroll or *The Secret Garden* (1911) by Frances Hodgson Burnett, contains the element

of a garden as something magical, where fantasy happens and always with subliminal messages. Another interesting story that can be closely related to the story of Peter Pan would be *Tom's Midnight Gardens* (1958) by Philippa Pearce. In this story, the loneliness of the protagonist (a little boy) makes him imagine an unreal garden, where he can share experiences with his also imaginary friend, Hatty; he can only visit the garden at nights, during his sleep. Obviously, the figure of the garden has different notions attached, as the youth, process of growing up, change from infancy to adulthood and mysteries. Nonetheless, in Peter Pan this ambiguous and intriguing moment is culminated with an innocent scene, in order to confuse readers again and to re-establish the child-like storyline. This passage is "Oh, Maimie, he said rapturously, "do you know why I love you? It is because you are like a beautiful nest" (Barrie, 1904: 94). This object, the nest, is related with mothers and home, since female birds commonly create nests in order to keep their offspring safe. From this point, it is possible to recognise some theories that support the desire of Peter of having a mother and not a girlfriend or couple. This fact would be the threshold of the story, when Peter becomes the corrupt boy that is in *Peter and Wendy*. This malicious behaviour is already explicit in the consecutive words to the previous cited quote:

But as they drew near the Serpentine, she shivered a little, and said, "Of course I shall go and see mother often, quite often. It is not as if I was saying good-bye for ever to mother, it is not in the least like that. – "Oh, no," answered Peter, but in his heart he knew it was very like that, and he would have told her so he had not been a quaking fear of losing her. He was so fond of her, he felt he could not live without her." (Barrie, 1904: 94)

This is the crucial moment when Peter lies to Maimie in order to fulfil his desire, take her with him to Neverland and leave what could it be the Garden of Eden. In his later work, *Peter and Wendy* is even more evident, from the beginning to the end, but it is often lightened with infantile scenes or interventions.

To begin with, in order to analyse the change in the character of Peter Pan in *Peter and Wendy*, it would be interesting to look at the very first description of him; "it is humiliating to have 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, 1904: 214). Having this quote in mind, some adjectives can be added to recreate his identity, such as "frightfully cunning", "greedy look" or "pitiless". All these qualities were transferred to his actions, and it is

possible to find bad acts throughout the story. The most noticeable ones would be his indifference towards everybody (moved by his arrogance), that it is even more aggravated by his lack of memory, his evilness used for convincing others and his “God complex”. This malice is present in numerous moments, but one of the first shocking scenes could be the moment of flying. At this point, the reader discovers the real make-up of Peter Pan, since he forgets about Wendy and her brothers that feel quite insecure in their first time flying. Besides, he teaches the new boys (together with Wendy) to steal the food to the birds they come across in order to eat, a fact that looks unviable for the kids at the beginning. This is portrayed in this quote: “did they really feel hungry at times, or were they merely pretending, because Peter had such a jolly new way of feeding them? His way was to pursue birds who had food in their mouths suitable for humans and snatch it from them.” (Barrie, 1904: 222)

Likewise, during this process of flying the boys are not allowed to sleep, because they could fall. In this moment, Peter shows his real evilness, as this quote shows:

“There he goes again!” he would cry gleefully, as Michael suddenly dropped like a stone.

“Save him, save him!” cried Wendy, looking with horror at the cruel sea far below. Eventually Peter would dive through the air, and catch Michael just before he could strike the sea, and it was lovely the way he did it; but he always waited till the last moment, and you felt it was his cleverness that interested him and not saving of human life. (Barrie, 1904: 222)

From the moment of the flight on, the malice of Peter will be accentuated and by consequence, more obvious. This could be caused by Peter’s arrival in Neverland; his sentiment of power increases, since he is in his territory now, and he can control the reality around him. In this case, his only reality was the hate to Captain Hook, his enthusiasm to kill and the training for slaying with his friends, the Lost Boys. In this part of the story, not only does the reader start to be conscious of the make-up of Peter, but also Wendy, Michael and John. At some points, a typical behavior of a kid is seen, even the one of an educated boy; for instance, the moment when Wendy has been shot and he takes care of her:

But what to do with Wendy in her present delicate state of health?

“Let us carry her down into the house,” Curly suggested.

“Ay,” said Slightly, “that is what one does with ladies.”

“No, no,” Peter said, “you must not touch her. It would not be sufficiently respectful”. (Barrie, 1904: 239)

Indeed, this behavior is only observed in some occasions with Wendy, because she was the only person towards Peter felt some kind of esteem. However, this situation was not very common, since Peter and the Lost Boys are affected by an instantaneous loss of memory, and they act differently every moment. This fact was quite frightful for Wendy because she noticed how their brothers started to be affected by it too, but with a specific figure: their mother. It was like if they turn into insensitive children, like in the moment of the battle with Captain Hook in the Lagoon, Peter was stunned not because of the physical pain, but for the malfeasance of Hook, as he was only preoccupied for his pride. In order to prevent this complete loss in all the boys, Wendy examined them with questions about their mothers, but “Peter did not compete. For one thing he despised all mothers except Wendy, and for another he was the only boy on the island who could neither write nor spell.” (Barrie, 1904: 246). Therefore, this loss of memory drives him, not only to show his bad side, but also to be brave and invincible, since he does not remember his previous failures or defeats, giving way to one of the most famous quotes of the book, “to die would be an awfully big adventure” (Barrie, 1904: 258). Peter said this sentence after having fought with Captain Hook. During this fight, it is inferred a feeling of fear of Peter in Hook too, that is to say, even adults feared Peter. However, Captain Hook would be the most suitable one to feel coward of him, since he lost his hand because Peter cut it and threw it to a crocodile. That is to say, he is the character that has suffered the real malice of Peter, so he feels repugnancy for him. There are many moments in the story that let the reader see this, but an important one that wrap up everything would be, “the truth is that there was a something about Peter which goaded the pirate captain to frenzy. It was beating about the bush, for we know quite well what it was, and have got to tell. It was Peter’s cockiness” (Barrie, 1904: 277). It is possible to observe how an adult (Captain Hook) does not know how to deal with a simple boy (Peter Pan). A typical reflection when reading it would be that Barrie wanted to create reverse characters, a boy that is brave as an adult and an adult that is helpless as a child.

5. VICTORIAN CHILDHOOD, SOCIETY & ROMANTIC VISION

“The youth ... still is Nature’s priest”

(W. Wordsworth)

From the description and analysis of characters, it is possible to infer some typical features of the Victorian and Edwardian society. At this period, the creations of parallel worlds where magic and fantasy reigned was usual. If we examine this historical moment, it is noticeable that society was disturbing; a huge difference between social statuses created the poverty that the lowest classes suffered, while the highest ones kept their manners and appearances. This inhumanity, also suffered by children, was the trigger for them to take the leadership in every aspect of life. That is to say, this novelty was provoked by the disastrous situations in which children found themselves day by day; they were sold or abandoned, being indirectly driven to a dangerous life that was almost impossible to improve. The first figure in being moved by these children was the literary one. Writers and poets found in children the complete innocence that ended with the corruption and selfishness of the world, the child was the purity in itself. As Marjorie Weir stated, “these writers generated fantasies for children in an attempt to express their feelings about the “real” world and maturity” (Weir, 1989: 2), also implying that was an imaginative way of escape from censorship and prohibition, since topics and criticism were under control. This creative and fantastic worlds were not created for adults at the beginning, the protagonists were children, in order to make it believable; however this kind of stories have always been appealing for adults too, since each adult has a child’s background.

Throughout history, some differences in children’s literature are observable. Before the arrival of the second half of the XIXth century, the type of stories for children’s entertainment were mostly moral and instructive. Later on, these stories would develop into a much more entertaining plots, with fantastic elements, but always in a child-like style with a final moral and simple vocabulary. It was from 1960 to the later nineties when a different children’s literature was born. It could be called an extension of the original one, because the intrinsic characteristic of children were perfectly depicted, but it also dealt with a brand new topic at the age, their problems and situations. These new themes were obviated up to this moment,

and it was with novels like *Oliver Twist* by Charles Dickens or *Jane Eyre* by Charlotte Brönte when they raised in people's minds. (cf. Weir. 1989: 3). Whatever the kind of writing, it was evident that literature for children was born from the desire of discovery, closely related with the Imperialistic sentiment, and it was spiced with fantasy. Therefore, it is possible to say that there were two possibilities at that time: a branch that dealt with pure adventurous stories, fully understood by children, and another branch that was appealed by the discovery of new worlds, exploited by authors like Stevenson and his *Treasure Island* (cf. Rose, 1984: 9).

As a result, we could say that the story of the boy who never wants to grow up is just a product of these periods; it contains an interesting mixture of features of different trends, supported by irony, criticism and with the undeniable influence of personal experience of the author. An outstanding theme belonging to both the period and the personal scope was the eternal love for the child. It is fully connected with the "Enlightenment of Childhood, a vision of the child as an empty slate upon which to write and the Puritanical idea of the child as a sinful soul to save" (Weir, 1989: 4). This literary trend was especially supported by the Romantic poets, who found their flow of inspiration in infants. Writers and poets belonging to this period, the Romanticism, were all influenced by Rousseau, one of the first person to build the theory of the child as the perfect and innocent being (Weir, 1989: 6). During the Enlightenment, he developed a philosophy called "child of nature" and it was one of the first marks in promoting a change in the educational system. In his book *Emilius* (1762), he denounces the education received by children, and describe infants as uncorrupted humans that unfortunately would never recover this state of grace. (cf. Delaney, n.d). One of the best poets in portraying the cruel process of growing up was William Blake; he wrote a collection of poems called *Songs of Innocence*, in which we can find happy and musical poems that tell the stories and adventures of children, followed by another collection, *Songs of Experience*. It was like the adult version of the stories told previously. The poems were almost the same, but with the difference in the point of view, which allows the reader to realise about the hypocrisy of the age, as it is even reflected in *Peter and Wendy* when they are building a little house, Peter remarks "all look your best, Peter warned them; first impressions are awfully important" (Barrie, 1904: 241). Nevertheless, not only do poets feel inspired by this new philosophy, but it continues attracting minds, such as the one of Alan Garner. It is noticeable to observe in

him the traces of the origin (Rousseau) in terms of education and children's role, as Jacqueline Rose expresses in her book "the Case of Peter Pan" (1984): "Garner, like Rousseau two centuries before him, places on the child's shoulders the responsibility for saving humankind from the degeneracy of modern society" (Rose, 1984: 43). However, there are certain differences between their visions although their meeting point is education; Garner believes that a child can conserve his or her nature by being educated and motivated to learn and solve enigmas. The word that could perfectly fit the idea of Alan Gardner was "myth", and of course, these are historical stories that contain knowledge, so it could have a direct relationship too with historical past, which means it is interconnected with Rousseau. This idea could be analysed as children like the only people wise enough to feel a distinctive attraction towards objects that contain myths and legends (Rose, 1984: 45). It is worth to mention the relevance of magic creatures and mythological images in the story of *The Little White Bird*, as well as in *Peter and Wendy*; characters such as fairies or mermaids could be part of these legends that only children are able to understand. In this case, Peter Pan is the person in charge of making believe the children that these elements exist, even being able to show it to them in another fantastic world, which could stand for the idea of children being saved from the evil adult world by means of literature and education. Directly connected with that, Jacqueline Rose affirmed that "it is reading which inherits the idea of a direct knowledge of the real world. Reading can repair degeneracy precisely because it puts the gentry into contact with the land." (Rose, 1984: 51); to reaffirm this concept, we only have to remember the very first mission of Wendy in Neverland: telling stories. Through these stories, the Lost Boys and Peter Pan connected with the real world, and were able to remember their previous lives. In this sense, another interesting observation shared by Rousseau and Garner have a direct link with *Peter and Wendy* and its previous works. The idea of "objects, therefore, come first, and language is seen as something of a flaw of the world, a way of marking it out, which breaks up the essential continuity of nature and damages our relationship to it" (Rose, 1984: 46). This idea could be compared with the scene of the thimble in *Peter and Wendy*; the nature of language disappears and it is replaced by the idea that resides in an object, the thimble, giving to it a wrong meaning (a kiss). It is in this moment when Wendy denies the general denotation of an object in order to create a new concept, advantageous for her, and

plays with concepts, since “there is no natural relation between the linguistic sign and the thing to which it refers” (Rose, 1984: 47). In the real world, Peter is uncorrupted and he relies his knowledge on Wendy’s words. Apart from that, it is undeniable the master use of language of the author throughout the book; it is full of puns, double senses and games with meanings, which makes the reader realize about the different meanings that a sentence can contain depending on the intentions of the reader and also about the possibilities that language offers to us. This factor becomes obvious when reading *Peter and Wendy* because it is full of words and expressions that can contain sexual connotations. The problem arises when the reader realizes about the fact that it is a book for children and sexual references do not have to do with children world, it is in this precise moment when the adult reader identifies the innocence of infants that has been lost during maturity.

In conclusion, it could be said that education has been crucial in the process of growing up, since language can be manipulative from an adult’s mind, which has lost the purity of state. Rousseau supports and “charts the different stages of language directly onto the distinct forms of civilization which resulted from the loss of what had once been a perfect state of equilibrium” (Rose, 1984: 54), which is identified with childhood. Once human beings grow up, they are spoilt and purity disappears. Moreover, it is very important to take into account that these affirmations were raised and taken into consideration during a period that was ruled by differentiations in social classes, hypocrisy and the image that you portrayed.

5.1 Theory of the Separated Spheres

In relation with appearances and manners, a concept was developed at the beginning of the XIXth century, which is also influential in the author and his perception of family; this new theory was named “Separated spheres” or “Two spheres” (Hall, 1991), and the Darling family, in “Peter and Wendy” coincides perfectly with it. This concept did not only deal with manners but also religious beliefs, situating women at home environment, while men were associated with job and business-wise tasks. If we consider this way of thinking, it does not only belong to the beginning of the XIXth century, since it already existed in Greek and Roman times. However, this movement is relevant because it was the trigger to change this

situation. The big problem was that it was believed to be a mere election of Nature, as Philippe Ariès and Georges Duby reflect:

Ésta era no sólo la norma de la Naturaleza sino también lo que la costumbre y las convenciones dictaban. La naturaleza había dotado a los hombres y a las mujeres con distintos caracteres, a cada sexo con sus cualidades propias, y todo intento de salir de la esfera correspondiente a cada uno estaba destinado al fracaso. (Hall, C. 1991 [1985]: 61)

Nevertheless, this quote infers that even women belonging to an inferior sphere than men, also had their importance in life, although it is only in the domestic domain. Women were thought of being more connected with emotions and sensibility, so they also were the responsible for the education at home and for the contact with religious issues. It was a general belief, but it was more radical among Christian societies, which identified women only useful at running home and at praying, since they were not as corrupted as men that were outside walls, working in contact with society (cf. Hall, 1991: 61).

All these customs of the age are reflected in *Peter and Wendy* too. The Darlings are portrayed as a family that belongs to a middle class. It can be observed right at the beginning, when Barrie describes the economical worry that Mr. Darling felt when Wendy was born:

Mr. Darling was frightfully proud of her, but he was very honourable, and he sat on the edge of Mrs. Darling's bed, holding her hand and calculating expenses, while she looked at him imploringly. She wanted to risk it, come what might, but that was not his way; his way was with a pencil and a piece of paper, and if she confused him with suggestions he had to begin at the beginning again. – Now don't interrupt- he would beg of her. (Barrie, 1904: 200)

This quote in a few lines has described the theory that has been analysed previously (separated spheres). It is possible to observe how women were not familiarised with business, and Mrs. Darling is portrayed as unworried about money, even though previous lines in the story have introduced her as “a lovely lady, with a romantic mind and such a sweet mocking mouth” (Barrie, 1904: 199), the typical and perfect features of a woman. As it is well known, in Victorian society the most important thing in life was the public image your family had, it did not matter whether you were rich or poor. People used to boast about the money they owned, and it could be true or not. All these common behaviours are noticeable in the play analysed too. There is a sentence, when introducing Mr. and Mrs. Darling that reveals the values of the society of that time, “Mrs. Darling loved to have everything just so, and Mr.

Darling had a passion for being exactly like his neighbours; so, of course, they had a nurse” (Barrie, 1904: 200).

The perfect family would be the one created by a married couple, in which its member had their own role: the woman must be a kind, whole-hearted mother while the husband must work hard and be a respectable man. The children they had must be well educated, although they were not taken into account at all, the kids were completely apart from adult’s business; as an old proverb says: children must be seen but not heard. Apart from that, girls were taught how to be good mothers and wives, and boys were taught how to achieve their goals for being honourable in the future. Some examples in *Peter and Wendy* can be seen, as in the description of Mrs. Darling as a mother:

Mrs. Darling first heard of Peter when she was tidying up her children’s minds. It is the nightly custom of every good mother after her children are asleep to rummage in their minds and put things straight for next morning, repacking into their proper places the many articles that have wandered during the day. (Barrie, 1904: 201)

Since girls learnt the correct behaviour, it is possible to see how Wendy is also the person in charge of taking care of the Lost Boys at nights. She also dedicated a few time to “arrange their minds”, but by means of testing about their mothers, in order to make them see that they were common children previously. As she took the mother’s role, she also took the one of housewife, that was closely related. There are numerous moments in which it can be seen, as in this quote: “Secretly Wendy sympathised with them a little, but she was far too loyal a housewife to listen to any complaints against father. “Father knows best,” she always said, whatever her private opinion must be.” (Barrie, 1904: 263). In result, Wendy followed every tradition that her mother taught her, and she did not only think like an adult woman of her times, but also acted as them. Just like her mother, at nights she stayed up late until boys fell asleep; “While she sewed they played around her; such a group of happy faces and dancing limbs lit up by that romantic fire. It had become a very familiar scene this in the home under the ground” (Barrie, 1904: 265).

Surprisingly, this depiction of women could be just a simple portrayal of reality of that time, since Barrie’s feelings towards women were quite different. Due to the incident of his brother’s death, he adopted a new personality in order to satisfy his mother, because for him, she was one of the most important figures in life. Nevertheless, he has always felt a sentiment

of absence in this role, and that is why he idealizes mothers so much. Already in *the Little White Bird*, Barrie placed one of the principal characters, the woman, in a superior status. Framed in the most courteous style, the narrator, that at the same time is the protagonist, worships the woman, as it is implied in the part:

Has it ever been your lot, reader, to be persecuted by a pretty woman who thinks, without a tittle of reason, that you are bowed down under a hopeless partiality for her? It is thus that I have been pursued for several years now by the unwelcome sympathy of the tender-hearted and virtuous Mary A. (Barrie, 1902: 1)

This quote right at the beginning of the story lets the reader realise about the obsession that this man felt for the enigmatic Mary A. The man, who is in love with her, observes her and her lover from the café's window every day and starts to feel a sentiment of possession over her, which drives him mad and makes him contradict with a hate feeling (that clearly is born from the impossibility of having her):

Not only does she maliciously depress me by walking past on ordinary days, but I have discovered that every Thursday from two to three she stands afar off, gazing hopelessly at the romantic post-office where she and he shall meet no more. In these windy days she is like a homeless leaf blown about by passers-by. (Barrie, 1902: 9)

This fixation for a married woman makes the man lose his pride and even his mind. He idealises her and implies a superior intelligence and capacity in women's spirit. That is to say, Barrie reverses the idea of the separated spheres, praising the feminine strength and intelligence and introducing feminist ideas in a story that depicts a traditional image of women; it could be said that the author wanted to use the irony in order to make it more noticeable. As the role of woman for him was superior, the one of mother was even exceptional; in works like *the Little White Bird*, Barrie made some references inferring that men were insignificant to women once they had children. There are many references like "in her great hour the man is nothing to the woman; their love is trivial now" (Barrie, 1902: 18) or clearer ones like:

And, laughing and crying, and haunted by whispers, the little nursery governess had gradually become another woman, glorified, mysterious. I suppose a man soon become used to the great change, and cannot recall a time when there were no babes sprawling in his Mary's face (...) Poor boy, his wife has quite forgotten him and his trumpery love. (Barrie, 1904: 19)

This feeling comes from what he lacked in his past: a caring mother. The relationship with his mother was deteriorated with his brother's death, and this is another fact that marked his writing. The image of the mother losing her child is a very recurrent one in his works. Not only is portrayed in *Peter and Wendy* but also there is a lucid reference to it in *the Little White Bird* that says: "the only ghosts, I believe, who creep into this world, are dead young mothers, returned to see how their children fare. There is no other inducement great enough to bring the departed back" (Barrie, 1902: 19). If we must analyse it deeper, this is not the only sign, since he was obsessed with mortality (almost all his loved ones died early.)

Barrie wrote a play in his last years that dealt with the same topic, but his experience and painful experimentation of loneliness made it more morbid; it was called *Mary Rose*, and was written in 1919. As Lurie Alison (Alison, 1998: 144) affirms: "es la última y más triste de todas las niñas-madre de Barrie", counting one of our protagonist Wendy as one of them. This time, the story was directed to adults, so he had to find personalities that touched society at those times. Barrie chose a girl from an island of Scotland who loses her conscience and woke up weeks later without knowing anything of what happened to her. From this moment on, the audience could feel how childish this woman grew up, recurring even to make child-like movements and imitating the language and way of speaking of children (cf. Lurie, 1998: 144). The most impacting moment comes when she becomes a mother; her soul disappears again, and this time the period is longer, in a way *Rip Van Winkle* by Washington Irving did once, she comes back a period of years after, and she is not able to recognise her own son. For it worked with Peter Pan, this story was also founded in Scottish folklore beliefs, as this quote points out: "Estaba basada en antiguas leyendas escocesas que Barrie había oído de pequeño, en las que personas mortales eran transportadas a tierras de hadas y volvían días o años más tarde, pero sin recordar dónde habían estado" (Lurie, 1998: 143). If we pay attention to details, it is noticeable that the loss of memory was a big thing for the author, for it is an important factor in Peter Pan as well, apart from being catalogued by Barrie as an intrinsic characteristic of children, which have a gift for "unconscious cruelty" (Lurie, 1998: 130).

6. THE GIFT OF INNOCENCE

“What a power there is in innocence!

Whose very helplessness is its safeguard”

(Thomas Moore)

The principal cause of every inch of “evilness” in children is caused by innocence, which sometimes stands for ignorance. It is innocence what makes them depart from the real world, the society of logic, and evade in their own perfect world. In this flawless place, that in our story is Neverland, children have access to their wildest dreams and more longed wishes. Of course, this world is only available for infants, since they do not have a great knowledge of reality (and they create their own one), and because they are the only one in believing in the fantasies they design. If we look at imaginary worlds of this kind in literature for children, we find a common point: it is the place where your dreams come true and fun is guaranteed. The reproduction of these magic places could be understood as a common feature for the literature of the youngest, and that is why numerous authors allude to them. Important series of novels like *Harry Potter* by J.K. Rowling, *The Lord of the Rings* by J. R. R. Tolkien or *Narnia Chronicles* by C.S Lewis have their own reality, creating a story around it. Moreover, typical works directed to children like *Gulliver’s Travels* by Jonathan Swift or *Alice in Wonderland* by Lewis Carroll also contain it. It is interesting that all these stories were primarily created for infants, but end up being attractive to adults. In fact, the relentless success of these works are caused in part by the creation of these parallel worlds, which make adults evade from the world around them, as Haley Elizabeth Atkinson states “grown-ups are not completely barred from the Neverland, though they can only ever dream of it” (Atkinson, 2013: 24). Nevertheless, children understand them not as an option of evasion, but as a reality, and that is the reason they feel attracted to them. That was also the feeling of Wendy, John and Michael when they heard of Neverland by Peter Pan. Just like a child, Wendy could not resist the temptation of meeting her most unimaginable fantasies, when at last moment of fear Peter cried “mermaids! And there are pirates!” (Barrie, 1904: 220).

In relation with these fantasies, the biggest one would be flying. The only way of getting to Neverland is by flying, but of course, common people cannot. It is Peter, the only half-human who can fly without fairy dust, how could this happen? The answer is simple: he is the one who firmly believes in his capacity and his own world. That is to say, it is the power of belief what motivates him to continue with his own reality. It is in *the Little White Bird* (revealing title) when Peter learns the basis for flying. It is explained like: “the moment you doubt whether you can fly, you cease forever to be able to do it. The reason birds can fly and we can’t is simply that they have perfect faith, for to have faith is to have wings” (Barrie, 1902: 65). In this way, as if it were an act of faith, Peter asks the kids to “think in lovely wonderful things and they lift you up in the air” (Barrie, 1904: 219). It is obvious that only children would have believe that, and in fact, they did. It is in this moment of the story when an important fact is revealed: you can only do it if you ignore the reality. It is not intelligence and knowledge what makes magic work, as it is implied in the following quote: “Not one of them could fly an inch, though even Michael was in words of two syllables, and Peter did not know from A to Z” (Barrie, 1904: 219). Having this into account, we can reaffirm that sometimes innocence means ignorance; nonetheless, we can also understand fantasies in a more idealistic way and follow the solipsist idea “if it is in your mind, it does exists”. In *Peter Pan*, this perception is fundamental, since kids are able to meet their thoughts and creations. Clearly, one of the most considerable creation is Neverland, but also the creatures in it are so, even the characters of fairies is, and all these illusions exist thanks to the belief of people. As it is shown in *Peter Pan*, fairies were born from the laugh of the first baby. In addition, they also die in a very interesting way, “you see children know such a lot now, they soon don’t believe in fairies, and every time a child says, “I don’t believe in fairies” there is a fairy somewhere that falls down” (Barrie, 1904: 215). As it is possible to see, everything ends when we stop believing, so as Haley Elizabeth Atkinson stated in her essay about the power of belief, not only fairies but also the entire secondary, magical world are “vulnerable” to our loss of innocence. In order to save fairies, the only option is to clap lively, and it was that action what brought the fantasy to reality in every theatre *Peter and Wendy* was performed. As this quote explains, “fairies are born out of merriment and killed of dejection” (Atkinson, 2013: 28). Every children and adult clapped in order to maintain fairies forever.

7. “ET IN ARCADIA EGO”

“On these magic shores children at play are
for ever beaching their coracles.

We too have been there;
we can still hear the sound of the surf,
though we shall land no more.”

(Barrie, 1904: 202)

This perfect, evading world full of creatures, magic and fantasy could work like the Arcadia in Peter Pan. If we go back to the origin of this term, it is possible to see that it stands for a natural space where you could find complete peace. It is closely related with a pastoral acculturation and literature has been very influenced by it. In order to show some instances, we could start with Greek mythology. Arcadia was a region that belonged to the Peloponnese peninsula, from Greece, and it is detached from the rest of regions by mountains, so its access was complicated. Life inside this atypical region was based in agricultural and farming activities, enjoying a simple but rewarding lifestyle (cf. Opitz, 1998). The most related aspect of this place with the work of J.M Barrie lies in its native god, which not by chance, is Pan. This god was the creator of the pan (the instrument) and it was commonly represented as half man half goat; there is an equivalent concept in Roman tradition that is Faunus.⁴

From god Pan's legend and image, it is possible to infer some similitudes with the image and the character of Peter Pan. More specifically, it is in *the Little White Bird* in which they are clearer; the baby who had just arrived to Solomon's land decided to build a pan (a flute), in order to be more similar to the inhabitants, birds. Apart from that, also the last chapter of this book announces the image of Peter, after coming back from the island. He appears as a boy, playing his flute and accompanied with his pet, a goat (this goat was a gift of a human friend of Peter, Maimie. She gave him directly from his mind, since Maimie only knew Peter once, and of course it was not in the real world, but in the magic one.) The following quote represents it perfectly, “Peter found the letter, and of course nothing could be easier for the

⁴ See Image 3 in the Appendix.

fairies than to turn the goat into a real one, and so that is how Peter got the goat on which he now rides round the Gardens every night playing sublimely on his pipe” (Barrie, 1902: 192). In addition to previous theories in this essay, the image of the goat could also connect the image of the god Pan with Peter Pan. In some illustrations, Peter Pan is represented in a very similar way of the god.⁵

As Peter Pan is the shadow of J.M. Barrie, he himself found his way to establish a relation with his appearance. It is known that he had a dog pet Porthos, which in *the Little White Bird* appears as the pet of the protagonist too; there is a scene in the story in which this dog is referred as “lamb”, which could be a near synonym for “goat”. The quote in which this is found is, “- and how is the dear lamb to-day? She begins, beaming -. Well, ma’am, well, I say, keeping tight grip of his collar.” (Barrie, 1902: 23).

The charming sound of the Arcadia got to almost every culture, and specifically to the Mediterranean one. Successful works like “Idylls” (3rd century BC) by Theocritus (instituting the bucolic style), “Eclogues” (44-38 BC) by Virgil or a later one, “Arcadia” (1605) by Lope de Vega boasted of this marvellous land (Opitz, 1998). Of course, English Romanticism was also enchanted by it, and consequently, we find authors like J.M Barrie that makes of it the option of evasion for every human, and especially for the youngest ones. It could be possible to say that, for him, the movement of Romanticism was the best means of getting to his own Arcadia. In order to express that, it is necessary to take into account every detail in his books. A great instance could be the way of getting from Neverland to the Kensington Gardens for Peter in *the Little White Bird*; he sails across the Serpentine in a banknote that an interesting person gives to him:

Shelley was a young gentleman and as grown-up as he need ever expect to be. He was a poet; and they are never exactly grown-up. They are people who despise money except what you need for to-day, and he had all that and five pounds over. So, when he was walking in the Kensington Gardens, he made a paper boat of his bank-note, and sent it sailing on the Serpentine. (Barrie, 1902: 69)

This person could be the romantic poet Shelley, for as Alison Lurie implies in her essay: “Tal vez merezca la pena recordar que Percy Shelley, al igual que James Barrie, tenía un físico menudo y apariencia muy añorada” (Lurie, 1989: 135), in a way that he felt admiration for him, feeling identified too. Other romantic elements that help Neverland to be an idyllic

⁵ See images 4 and 5 in the Appendix

place would be the symbol of the island and the underground hideout. All these features wrapped together contribute to build a romantic vision that was even represented as a typical Christmas pantomime. It contained everything needed for it, like the pattern characters: a young hero and his heroine, a good and a bad fairy, a lady and the typical villain (cf. Lurie, 1989: 137). Its success was born from this fact.

Just as a way of fulfilling his dream, Barrie decided to include the reference to the Arcadia in the preface of *Peter and Wendy (the Little White Bird)*. In this work, the Arcadia was a toys' shop, and it could be described as a paradise for children, since they went there in order to obtain an object that could help them to create an imaginary reality where they could have fun; the description appears as:

We went to the Lowther Arcade for the rocking-horse. Dear Lowther Arcade! Ofttimes have we wandered agape among thy enchanted palaces, Porthos and I, David and I, David and Porthos and I. (...) To the Arcade there are two entrances, and with much to be sung in laudation of that which opens from the Strand I yet on the whole prefer the other as the more truly romantic, because it is there the tattered ones congregate, waiting to see the Davids emerge with the magic lamp. (Barrie, 1902: 23)

It is presented as an "enchanted palace" that carries with it the term "romantic", where children dream. Nevertheless, Neverland differs from this in a sense, since it is more savage and unspoilt location, just like a dream. For this reason, Neverland presents the possibility of appearing in different designs for every child, having into account their wishes and fantasies. That is why the Darling kids are attracted, because each one of them have their dreams there; Wendy would be able to meet mermaids, while John and Michael would be able to be in presence of pirates. To conclude, a picture of the Arcady could be analysed in order to cover the main points exposed in this section.⁶

In this picture, the three characters are reading an inscription in a tomb. As we can infer, they are in Arcadia and it is noticeable in the surroundings presented: fields, trees and wild nature. As Mark Wiesmann summarizes:

One of the shepherds kneels on the ground and reads the inscription on the tomb: ET IN ARCADIA EGO, which can be translated as "I [= the person in the tomb] also used to live in Arcadia." The second shepherd seems to discuss the inscription with a lovely girl standing near him. The third shepherd stands pensively aside. From Poussin's painting, Arcadia now takes on the tinges of a melancholic contemplation about death itself, about the fact that our happiness in this world is very transitory and

⁶ See image 6 in the Appendix

evanescent. Even when we feel that we have discovered a place where peace and gentle joy reign, we must remember that it will end, and that all will vanish. (Wiesmann, 2002)

Arcadia is understood as a place where you can find happiness and peace, but, as everything in life, will disappear. For Barrie, it could mean innocence and joy that are commonly related to infancy and vanish as we become adults.

8. “PAN, WHO AND WHAT ART THOU?”

“-Pan, who and what art thou?, he cried huskily.

-I’m youth, I’m joy,” Peter answered at a venture,

“I’m a little bird that has broken out of the egg”

(Barrie, 1904: 298)

This section will be devoted to a summary of theories about our main character, the enigmatic Peter Pan.

First, it is necessary to consider that this story, and specifically the character of Peter Pan is motivated by the personal life of the author, so we should deal with it with a different sensibility. Certainly, in our opinion that every story has a personal meaning hidden behind, and it is only fully understanding its author’s life, but if we made a research in J.M Barrie’s life, it is easy to point out the similitudes in the stories. The word hybrid is perfectly used to describe the central character, Peter Pan, since he is a child that would never grow up, hates adults but ironically acts as them when the protagonist is involved in a group. What could this mean? It has been explored different approaches; for instance, Martha Stoddard Holmes holds that this is only a depiction of an adult’s desire (cf. Stoddard, 2009), the possibility of being forever young. This theory should be easily accepted, since every adult has sometimes feels a necessity of going back to infancy, the period when everything was better and easier. Also, if we put it in contrast with Barrie’s perspective, he definitely felt trapped in this state, but we will never know if it was on purpose or it was just part of his nature. However, this strong differentiation and separation of generations could cause conflict too, since it creates double-reading stories, and arises the proposal of revising stories written for children that can contain subversive themes, like the one of *Peter and Wendy*. It could result subversive, since it

maintains the idea of a boy living free from pressures forever, in an imaginary world, to which he can carry children with him. At first, it is just about a boy who does not want to grow up, defying the real world; nevertheless, as the play continues, the reader can see how he is always trying to find a mother, since his major tragedy in life was the rupture of his bond with his mother, through bars in his window. Just like the tragedy occurred to the author (his brother's death), Peter decides to shelter in the childhood world, since he lost the presence of the principal reference, his mother. Other theories are also dominant when confronting *Peter and Wendy*, as the one related with gender or queer influences. In this trend, the sexual identity of Peter is questioned, since he is shown as half-human. The other half is open to suggestions, since he does not have the identity of a fairy neither of another creature. He is just depicted as a boy able to deal with magic, because he made a promise with fairies; it should be necessary to have in mind that almost every magical creature are ethereal or hybrid, so they do not possess a determined genre. Peter appears as asexual, like Antonio Ballesteros remarks, "Peter es un ser asexuado en este sentido, y es por esta causa por la que jamás podrá crecer" (Ballesteros, 1998: 354). If we apply this to real life, it is true that children do not feel any sexual attraction until they mature and are influenced by the adult world. To conclude this theory, it would be stressed by the fact that "Peter Pan (siempre encarnado por una mujer joven con mallas, según la tradición) figuraba como el niño principal" (Lurie, 1989: 137) as Alison Lurie says in her essay about the performances of the play. Related with it, other theory implies the existence of bad side of children that it is also shown in *Peter and Wendy*. There are arguments that illustrate this idea, like the flexibility of Neverland in order to be suitable for every infant or adult that imagine it. In the case of Peter Pan, his Neverland was the place where he felt at home, although he lived between the two worlds. There, he was the captain, the leader, the villain and the father, and these roles are impersonating when the cruelty of children is portrayed. This cruelty, as it is implied previously in this essay, goes together with the concept of short-term memory, even though he remembers vividly his dejection carried out by his mother. From this pride and selfishness, another theory arises: "Narcissus and the double" or "Narcissus myth". This has been a very much-exploited myth, since it allows the writer to deal with psychological scopes of human nature. In order to explain it, the original myth of Narcissus will be summarized; It is about Narcissus, a man

who saw his reflection in the water, and immediately he fell in love with himself. At the end, he ended up dying because he realized he could never love himself. The element that connects this myth with Peter Pan is the symbol of the shadow. It appears just at the beginning, and Peter has just lose it. This scene could be directly related with the concept of the duality with this character, since he is a boy who escapes from the real world, but at the same time, he is always coming back for more. The shadow in itself could represent the responsible side of Peter, the boy who could have had a comfortable life but the resignation to the eternal childhood drags him from it (cf. Ballesteros, 1998: 357). To match references with the responsibility, a quote by Antonio Ballesteros clarifies it:

La impotencia de Peter para integrar su doble por sí mismo le hace precisar una ayuda externa, que – para recordar su necesidad perentoria – vendrá aportada por Wendy, incipiente trasunto de la figura materna. El acto de coser la sombra significa un retorno a lo doméstico. (Ballesteros, 1998: 358).

The striking element in Peter Pan is that, on the contrary with other works, he does not feel any sorrow for his double reality; it just breeds his pride and power for he believes that he rules over this option. In his mind, he is independent enough to live in Neverland and to come back to the real world whenever he wants. (Ballesteros, 1998: 358)

Other theories that are not directly related with infancy does exist; for instance the “Picanniny vision”, which places Peter Pan as a work which deals with colonization and imperialism at these times. Another interesting one is an eco-critical one, which studies the use of nature in the play (image of the Island of Neverland full of nature-related features.) Even the figure of Barrie is dethroned in some theories, placing his deceased brother in the figure of Peter Pan. It could also works, since we could be reading the story of a dead boy who lives underground, in another happy world where everything is possible (even resurrection), with other dead boys (cf. Lurie, 1998: 140.)

To put an end, I would suggest reducing the range of vision from universal to personal one, since it is the only way of understanding the intrinsic meaning of the work. While it is true that all these interpretations hold possible hypotheses, the genesis goes back to Barrie’s sentiments. Not only did he relate his experiences with works like *the Little White Bird*, *Peter Pan in Kensington Gardens* and *Peter and Wendy* but all of his works were connected. As it has been mentioned previously, *Mary Rose* is like the end to this story, in which the figure of a tormented mother appears. Nevertheless, if we look back, he wrote a collection of stories

before all this Peter Pan stories came across in his mind. These works were called *Sentimental Tommy* and *Tommy and Grizel* (1900) and in them, there is the description of a romantic boy who cannot grow up and becomes an unconscious man. Moreover, these creations had a more autobiographical tone, since Tommy was a Scottish writer who had problems with society in general, he voluntarily refused to grow up. His persona is described as “es un hábil mentiroso y un soñador de tal calibre que el mundo de su imaginación parece más real que el desordenado, monótono y gris en el que vive. Tiene una visión romántica de todo el mundo, incluso de sí mismo y de cualquier situación” (Lurie, 1989: 133). It is clear that the idealistic and romantic author’s mind was being described through all his stories in order to relieve his weight. As it is objected in Weir’s essay, some “escapist” writers “preferred to trust what they had to say to a less perceptive and critical reader, the child, because what they needed to express was so intensively private” (Weir, 1989: 8).

9. CONCLUSIONS

To finish this essay, some conclusions and personal opinions will be exposed. The first impression we got was that we were in front of an autobiographical work, with fantastic brushworks. After investigating in the author’s life, we reaffirmed myself; the truncated childhood of the author is explicit in *the Little White Bird* and in the later work *Peter and Wendy*. Then, we realise that the fantastic elements were suitable in this story, since it deals with children’s desires, and none of them belong to the real world. We would opine in every aspect we have dealt with; firstly, we believe that J.M Barrie did not want to create such polemics regarding childhood. That is to say, he just dedicated himself to write down his feelings and yearnings of early years; to his experiences, we should add the period that he is framed in. Romanticism was the perfect moment to write about these perfect, creative creatures, children, and it helped him a lot in his success. The interesting fact came when subsequent scholars decided to analyse his work; they realised that it was full of symbols that belonged to his personal experience, as well as the Victorian period and even his literary background.

Peter and Wendy has directed many theories talking about the difference in stages of life: adulthood and childhood. After reading some of them, we come to the following conclusion: the abyss is not as deep as it seems; we climb the stairs of growth ceaseless, taking breath from the experiences that are recorded in mind and it is this same mind the object that helps us to deal with the adult world. In this way, adults should be able to understand children better, having into account that their minds are incomplete (as Peter was), empty from the worries and stress of the adult's reality. Almost every grown-up feels the same way; they are pressured and became aware of the pass of time. Barrie excellently built this haunting image, using a crocodile that had eaten the hand (with its clock) of an adult, Hook. As Alison Lurie remarks in her book, "es uno de los símbolos más ingeniosos y siniestros del hecho de que todos nosotros, excepto Peter Pan, estamos acechados por el insaciable tiempo" (Lurie, 1998: 141). Burdens in life of Barrie are present in this work, and unlike almost every adult, he could not get over it completely. He lacked the attention of a loving, maternal mother, which led him to develop traumas with this figure. His subversive make-up got to extremes such as loving women, even reversing their power and intelligence, but on the other hand feeling resentment for them. However, this is not surprising, since he also subverted the world, creating a place to escape, which is accessible and malleable for everybody. Nevertheless, he always considered irony essential and decided to name it Neverland, a land that will never be real. As Antonio Ballesteros affirms, "La infancia, como símbolo de la renovación en el ser humano, ha vencido a la tradición" (Ballesteros, 1998: 354). By this, he changed the vision of the child, and as if we were talking about social regeneration, he opened new ways in the study of children. Childhood is the tool to change future.

To put an end to this section, it could be seen that J.M Barrie simply captured his inner feelings and demons, and resulted in one of the most puzzling characters of children's literature. The enigmatic concepts that rules the play (pass of time, growth, loss, death ...) are so constant in human life that also adults felt moved by it. I would finish by proposing the reader thinks as Wendy did once:

"Wendy, however, felt at once that she was in the presence of a tragedy"

(Barrie, 1904: 213)

10. APPENDIX

Image 1



Retrieved from: <http://uploads.neatorama.com/images/posts/209/65/65209/1379298571-0.jpg>

Image 2



Retrieved from: <http://static.comicvine.com/uploads/original/11113/111136241/3689637-6346219099-hitte.gif>

Image 3



Retrieved from: <http://www.florin.ms/pan.jpg>. "The Great God Pan"; this illustration was published in the "Cornhill magazine", in 1860.

Image 4



Retrieved from:
https://56.media.tumblr.com/3e7ec6aa45ba58bfe8578c3fd77ef826/tumblr_o35zlhYIUL1ugh6hro2_1280.jpg.
"Peter Pan in the Fairies' Orchestra" by Arthur Rackham (1906)

Image 5



Retrieved from: https://upload.wikimedia.org/wikipedia/commons/2/21/Peter_pan_1911_pipes.jpg “The Never Never Land” by F.D. Bedford (1911)

Image 6



Retrieved from: http://www.et-in-arcadia-ego.com/images/les_bergers_arcadie_tableau.jpg. “Et in Arcadia Ego” (1637) by Nicholas Poussin.

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