

The Concept of Everlasting Childhood in John Barrie's Peter Pan

Dr. Nibras Ahmed Abdullah

Alirqia University, College of Arts, Department of English

Asst.Lect.Zahraa AbdUlhasan

University of Baghdad, College of Science, English Language Unit

Abstract

The story of Peter Pan is considered one of the immortal tales that has been read and watched over many generations, and many of the events of the story have been changed over time to suit the time in which it will be read, and this is what will be discussed in this paper in addition to identifying the writer's life and the extent influence on Peter Pan. Time in the story of Peter Pan is particularly important because the story changes its events during that time in proportion to the era in which it is in, as there have been many changes in all events and characters to suit the reader. Through this paper, the researcher will come up with the life of the author and how his life affected Peter Pan's story, then a small summary of the story, at the end the researcher will explain the changes which happened in the story with the details.

Introduction

James Matthew Barrie in his work of art is how it is viewed and what impact it has on the general population. The way a work of art is regarded varies from person to person and is influenced by the individual's cultural surroundings. The majority of works of art remain unchanged over time in their original form; but a

small number of real works of art will always be restarted, reinterpreted, adapted, and readapted.

Regardless of time or geography, true masterpieces will always be an inspiration to the general audience. However, when the public changes, the original story will adapt and allow for modest, virtually unnoticeable structural adjustments. Critics agree that all novels know something about time since their structures are essentially driven by temporal experience; nevertheless, they argue that all novels know something about time because not all of them explicitly reflect on the temporal experience.

Paul Ricoeur uses A. A. Mendilow's difference between "stories of time" and "tales about time" to establish a typology of how narratives deal with time in Time and Narrative. Though all fictional narratives fall into the first category because characters are inescapably located in time and narrated events must also take place and be affected by some kind of temporality, he claims that only those that overtly foreground or discuss the problem of time can be considered comfortable sitting in the litter box (Ricoeur, 1984:101).

1.1 The Problem of the Study

Through the story of Peter Pan, there are lots of changes that had happened through time in the story's events and its characters, which the reader has to know very well before reading the story of each era.

1.2. The Aim of the Study:

This research aims to let the reader know the author's life, a summary of the story, and to let the reader recognize the changes in the story over time.

1.3. The Limits of the Study:

This paper will explain in the second section a general introduction about the story and its relation to time, along with the author's biography, and its works.

The third section discusses the importance of the element of time in literature. The fourth will be the most important part of this paper because of the discussion of the story and the element of time with it.

1.4. The Value of the Study:

This study will be very useful for the reader and the students as a recourse for their studying or their future research.

2. James Matthew Barrie

James Matthew Barrie was born in Kirriemuir, Angus, into a family that followed strict Calvinist beliefs. His father, David Barrie, worked as a weaver and achieved moderate success in his profession. When James was eight years old, his mother Margaret Ogilvy assumed the responsibilities of managing the household after the passing of her own mother.

Barrie was the ninth child in a family of ten siblings, with two of his siblings passing away before his birth. All the children in the family received education focused on the fundamental skills of reading, writing, and arithmetic to prepare them for professional careers. Barrie, being a small child, often used storytelling as a means to capture attention and stand out.

David, who was six years old and happened to be their mother's favorite, tragically died in an ice-skating accident. This event had a profound impact on Barrie's life and would influence his future works (Adams, 2012:359).

Indeed, the loss of Barrie's older brother deeply affected his mother, Margaret Ogilvy. Barrie tried to fill the void left by David's passing by wearing David's clothes and imitating his mannerisms, including whistling in the same way. On one occasion, when Barrie entered his mother's room, he overheard her asking, "Is that you?" Barrie, understanding that she believed she was speaking to the departed David, responded in a soft, lonely voice, "No, it's not him, it's just me." This incident is described in Barrie's biography of his mother, "Margaret Ogilvy,"

published in 1896. Margaret found solace in the idea that her deceased son would forever remain a boy, never growing up and leaving her behind. During the period leading up to Barrie's 14th birthday, he and his mother spent their time together by sharing stories about her upbringing and reading various literary works. They enjoyed reading books like "Robinson Crusoe" and writings by the Scottish author Walter Scott, as well as "The Pilgrim's Progress" (ibid, referring to Barrie's biography of his mother, "Margaret Ogilvy").

When Barrie turned eight years old, he was enrolled at the Glasgow Academy, where his older siblings, Alexander and Mary Ann, both teachers, looked after him. However, he returned home at the age of ten and continued his education at the Forfar Academy.

At the age of 14, Barrie left home to attend Dumfries Academy, where he once again came under the care of his older siblings, Alexander and Mary Ann. It was during his time at Dumfries that Barrie developed a love for reading, particularly penny dreadfuls (cheap sensational novels), as well as the works of authors like Robert Michael Ballantyne and James Fenimore Cooper. In the garden of Moat Brae's house, Barrie and his friends would engage in imaginative pirate games, which would later inspire his famous play, Peter Pan. Additionally, Barrie formed a theater club and wrote his first play, titled "Bandelero the Bandit." The play caused controversy when a clergyman on the school's governing board issued a severe moral condemnation of it (ibid, referring to Barrie's biography of his mother, "Margaret Ogilvy").

J.M. Barrie passed away in London, England, on June 19, 1937. In his will, he bequeathed the copyright of Peter Pan to a children's hospital in London, leaving a lasting legacy for generations of children to come. Following Barrie's demise, his cherished characters underwent adaptation into animated form in the timeless

Disney movie “Peter Pan” (1953). The story also served as inspiration for the 1991 film “Hook,” and a live-action adaptation was released in 2003. Numerous stage productions of “Peter Pan” have been staged throughout the years, highlighting acclaimed actors like Mary Martin and Kathy Rigby (ibid). J.M. Barrie’s magnum opus continues to captivate individuals of all ages.

2.1 James Matthew Barrie’s Writing Career

Sir James Matthew Barrie (1860-1937) was a Scottish author and playwright born in the burgh of Kirriemuir, Angus. After graduating from the University of Edinburgh and working as a journalist, he published his first novel. Barrie then turned his focus to playwriting in the 1890s after finding some success with literature. Walker London, his play, was well-received. The comedy play mocked marriage as a social institution. In 1894, he married actress Mary Ansell, but the marriage was short-lived; Barrie’s marriage ended in divorce. To escape from his troubled home life, he often took in the late 1890s, J.M. Barrie frequently took walks in London's Kensington Gardens, where he encountered the five Llewelyn Davies brothers. Barrie formed a close bond with the boys and their family, and this relationship served as a significant inspiration for his most famous work, Peter Pan. Tragically, when the boys' parents passed away, Barrie became their guardian (Coustillas, 1978:427).

Barrie created the well-known Peter Pan character in his book "The Little White Bird" in 1902. Two years later, his play "Peter Pan" had its London theatre debut and was a huge hit. The enchanting story of a boy who could fly and refused to grow up, along with his adventures in Neverland with the Darling children, captivated audiences. Barrie later transformed the play into a novel titled “Peter and Wendy,” which was published in 1911. The novel received positive feedback from critics. Following the success of Peter Pan, Barrie continued writing, primarily for adult audiences. Some of his later works incorporated

darker themes. For instance, “The Twelve-Pound Look” (1910) explores an unhappy marriage, while “Half an Hour” (1913) portrays a woman intending to leave her husband for another man but being compelled to remain in the marriage. Regenerate response after he is seriously injured in a bus accident. Mary Rose, his final big play, was staged in 1920 and told the story of a son who is visited by the ghost of his mother (ibid).

(a) The Inspiration Behind Peter Pan and its Characters.

When Barrie, the youngest of 10 children, lost his older brother, David, in a skating accident, the story of Peter Pan was born. Barrie, who was six at that time, began imitating David’s speech and mannerism to deal with the loss and this went on for years and when Barrie turned thirteen (the age David had passed away), he literally stopped growing and never stood taller than five foot and didn’t start shaving till he was twenty- four years old. It was as if he had refused to grow up and this desire of his is portrayed in the first sentence of the book: “All children, except one, grow up. They soon know that they will grow up.....You always know after you are two. Two is the beginning of the end.” (Project Gutenberg eBook of Peter Pan by James Barrie, 2008)

Next, the characters of Peter Pan and The Lost Boys were inspired by real life children. While Barrie was unhappily married to Lady Mary Ansell, he used to spend much time with the Llewelyn Davies boys (Nicholas, Jack, Peter, George and Michael) and their mother Sylvia Davies who was married to Barrie’s close friend Sir Arthur Davies. During this period, Barrie frequently played with the boys in Kensington Garden, often pretending to be pirates, walking on planks, and telling them stories featuring fairies and birds. Barrie thus ascribes the characteristics of Peter Pan and The Lost lads to the Llewelyn Davies lads' wild youth.. He claims, “I have created Peter Pan character by violently rubbing each other, as the wilds that produce fire with two sticks do. That is Peter Pan, the five

you have created.” (Garcia, 2013)

Peter Pan was originally introduced as a character in one of Barrie’s novels, *The Little White Bird* in 1902. Barrie later wrote the play “Peter Pan the Boy Who Would Not Grow Up” in 1904, which premiered at the Duke of York’s Theatre in London. The play caused controversy when actress Nina Boucicault portrayed Peter Pan, leading some to question the character’s gender. In 1928, Barrie published the book “Peter Pan”. In his will, In a notable act of generosity, James Barrie bequeathed the copyright of his beloved work, Peter Pan, to the Great Ormond Street Hospital for Sick Children in London It is worth noting that Wendy Darling, the prominent female character in Peter Pan, was inspired by Margaret Henley, the deceased six-year-old daughter of one of Barrie's close friends. Barrie used to accompany her, and she always referred to him as her ‘fwendy’ and not long after Peter Pan was released, ‘Wendy’ became one of the most popular girl’s names in England. (2010) Rakover On the other hand, Tinkerbell, another well-known female character, was only Barrie's imagined spouse for Peter Pan. Barrie based the character of Captain James Hook, the protagonist, upon himself drawing attention to the hook which replaces Hook’s right hand. In reality, Barrie suffered from paralysis of his right hand due to Tendonitis. Additionally, but in a slightly unfavourable way, he transmits his own preoccupation on Peter Davies as Hook's fixation on Peter Pan. Furthermore, the presence of minor characters holds significance in the Peter Pan story. For instance, the crocodile, who swallows a ticking clock and relentlessly pursues Captain Hook, serves as a metaphor for Barrie’s own life as he was battling pneumonia. The constant reminder of time ticking away and the looming threat of death parallels Barrie's own mortality. Finally, the fictional Nana the Nurse dog irritates Mr. Darling whereas Porthos, the St. Bernard puppy Barrie

and his wife bought while on their honeymoon in Switzerland, irritated Barrie..
(The dark side of Peter Pan,2013)

(c) Hidden Adult Themes in Peter Pan

The classic children's story, Peter Pan, contains several hidden adult themes that reveal deeper meanings and implications beyond the surface level. One such theme is the fear of commitment and avoidance to take on responsibilities, which is clear throughout the story. The central plot revolves around Peter's refusal to grow up and embrace adult responsibilities, thus highlighting this underlying theme. Moreover, the story of Peter Pan also contains themes of female adolescence and sexual frustration. Wendy Darling's character, in particular, experiences a journey of self-discovery as she develops feelings of love towards Peter and feelings of jealousy towards other female characters in Peter's life, such as Tinkerbell and Tiger Lily (The Indian Princess). Peter's inability or unwillingness to reciprocate Wendy's feelings becomes a source of frustration for her, leading her to eventually leave Peter and go back home. Furthermore, Wendy becomes disillusioned with her own family as they strive to project an "ideal" image to society. Her father, Mr. Darling, is expected to be the breadwinner and a respected member of society, while her mother, Mrs. Darling, is expected to be the perfect wife and mother. However, this idealized image of Wendy's family is far from reality. Mr. Darling is always busy working, leaving Wendy without a male figure to look up to and ends up idolizing Peter as the ideal man. On the other hand, Mrs. Darling, who is supposed to be the perfect mother and wife, actually relies on a nurse dog named Nana to take care of her children. (Rakover, 2010)

(d) The Evolution of Peter Pan

Since its introduction to the world, Peter Pan has evolved into various forms. For

instance, it has inspired graphic novels like *Marvel Fairy Tales* and *The Lost Girls* by Alan Moore. The latter was written by the author to explicitly portray the sexual journey of three fictional female characters from the early 19th and late 20th century from classic literature, namely Alice from *Alice's Adventures in Wonderland*, Dorothy Gale from *The Wizard of Oz*, and Wendy Darling from *Peter Pan*. Additionally, authors have taken the original story of *Peter Pan* and created other books such as "*Peter Pan in Kensington Gardens*." '*Peter and Wendy*' and *Peter Pan in Scarlet*. In addition, the film industry has also exploited the story to create films (e.g., *Peter Pan* (1924), *Hook* (1991), *Finding Neverland* (2004), *Tinker Bell* (2008) etc.).

In Kensington Gardens, US, there are two statues known as the "*Peter Pan*" statue and the "*Wendy and Her Assistants*" statue. These sculptures were sponsored by a couple in memory of their young daughter, who tragically passed away in a riding accident. The couple lovingly referred to their daughter as "*the Peter Pan who refused to grow up*."

In addition, a phenomenon known as the "*Peter Pan syndrome*" has been observed in the medical field. Although it has not yet been officially recognized as a psychological disorder, this condition is becoming more prevalent in Western societies and tends to affect men more than women. Some common symptoms of the *Peter Pan syndrome* include a refusal to make serious commitments, being intolerant towards criticism, excessive concern about physical appearance, and a habit of constantly seeking out younger partners or experiences. These traits can often be seen in individuals who have been overprotected by their parents during childhood. In 1983, psychologist Dan Kiley coined the term "*Wendy Dilemma*" to describe women who act like mothers towards their partners, (ScienceDaily,2007) in response to men who display characteristics of the *Peter Pan syndrome*. These women may exhibit

traits such as overprotectiveness, a strong desire to be accepted, fear of rejection, and a tendency to justify their partner's behavior even when it harms them. Although the Peter Pan syndrome is more commonly associated with men.

(e) Exploration of Adult Themes in Children's Literature: Beneficial or Baneful?

This study raises the question of whether exposing children to hidden adult themes in children's literature can have a positive effect on their development. While some may argue that introducing children to subject matter beyond their age and maturity level can be harmful, others believe that it can actually be beneficial. For example, exposing children to the harsh realities of life, such as death, abandonment, and sexual maturity, as depicted in Peter Pan, can help them develop a better understanding and acceptance of these concepts. Additionally, reading about other life experiences such as addiction, sibling rivalry, and other difficult topics can help children develop empathy, critical thinking skills, and emotional intelligence. Additionally, according to Lambert (2007), the inclusion of hidden adult themes in children's literature can alleviate childhood fears because the use of the phrase "Once upon a time" signals to children that the situation or event being described is not real, allowing them to read the story without fear. Furthermore, when children are made aware of a story's origin and hidden meanings, they are better able to appreciate the literature and form a lasting impression, rather than simply reading the story for entertainment and quickly forgetting about it. This deeper appreciation allows them to better understand the underlying messages and themes of the story. Children's critical thinking skills are also utilized and heightened when children learn about contents that require questioning, evaluating, and justifying which

they will subconsciously do when they are introduced to unfamiliar content (adult themes).

On the other hand, exposing children to adult themes can also be harmful because it may traumatize and trigger children who have experienced unpleasant experiences such as abuse or abandonment in their own lives. (Howze,2014) Further exposure may lead them to react negatively or even completely shut down from people around them. Another disadvantage is that exposing children to adult themes in children's literature may tarnish childhood memories when it threatens memories of bedtime stories or reading with loved ones, which is supposed to be a pleasant and comforting one. Furthermore, some children may be completely turned off from reading as they may feel slightly 'cheated' when they learn that fairy tales aren't what they seem to be and in most cases are, in my opinion, 'sugar coated lies'. Lastly, parents or guardians may also be discouraged to allow children to read when they realize that there are often horrific and gruesome content hidden in children's literature as they would naturally want to shield young children from the harsh facts of life.

3.The Concept of Everlasting Childhood

According to Adam (1952), a work of literature can be divided into four different time frames. The first is the author's time, which refers to when the work was first written or published. The second is the narrator time, which refers to when the narrator in a work of fiction supposedly narrates the story. The third is the plot time, which refers to when the action depicted in the work occurs. Finally, the fourth is the reader or audience time, which refers to when a reader reads the work or sees it performed. For instance, Walter Scott's novel Rob Roy was written and published in 1817, but it deals with plot events from around a century earlier, specifically in 1715. Additionally, it is narrated by an old man looking back on some 50 years or so at his youth. Thus, the novel spans four different time frames

over a three-hundred-year period. Understanding these different periods can help readers better contextualize and interpret the work they are engaging in. (Adam, 1952, 12).

Establishing the time frame of a scene is an important aspect of setting details in narrative development. It can provide further information about the characters' origins and opinions, and also set the tone for the story. This can be done in a number of ways, such as through references to clothing, furniture, and other objects, or by mentioning specific dates or events. The period setting can be more overtly conveyed through these elements, or it can be more subtly indicated through the use of seasonal, time of day, or hour signals, particularly for a story that spans a shorter length of time.

The passage of time in literature is usually conveyed explicitly, either at a chapter break or inside a chapter, but there may be literary reasons to make time advancements less clear. The concept of time in literature has been a topic of discussion for centuries, with varying perspectives from different parts of the world and different periods. For example, in ancient Asian thinking, such as the periods of Si-k in China and Upanishad and Veda in India, the cosmos and time were viewed as a magnificent vision in which human existence and entire lives were fleeting moments with no more significance than the glow of a firefly in the night. According to this perspective, the world does not have a distinct beginning or end, but rather repeats itself in a circular fashion.

Throughout history, time has been a fascinating subject for many philosophers and scientists due to its mysterious nature and significant role in the universe. Understanding the nature of time, including the causes of change and the emergence of new developments, remains one of the greatest mysteries in science, as noted by A.P. Levich (2009). The concept of time is multifaceted and is approached differently in various parts of the text.

At its core, time serves several important functions such as organizing events in a chronological sequence, maintaining a sense of continuity, and providing a one-way orientation. Time is also characterized by its variability, flexibility, and movement from the past to the future. A useful metaphor for time is to think of it as a river, where each moment is a unique happening that quickly passes by and is replaced by another. Like a river, time cannot be entered twice in the same way, making each moment precious and fleeting.

The speed at which time flows varies depending on the speed of movement, as evidenced by experiments conducted using atomic clocks. This confirms that the flow of time is non-uniform or variable. In the field of economics, natural cycles, historical cycles, and Kondratyev's cycles are recognized, and scientists acknowledge that events and processes in the world repeat themselves over time. In other words, events on Earth, as well as events over time, tend to recur constantly.

Time possesses both objectivity and subjectivity as important characteristics. It is subjectively experienced differently by each individual, influenced by various factors such as one's global outlook and age. Additionally, time has a psychological aspect, as it is influenced by personal circumstances and situations, and is experienced at the level of awareness, perception, and emotions. People may experience distortions in their perception of time, such as a sense of time loss or a feeling that time is either moving too slowly or too quickly. These experiences are often accompanied by a sense of unreality in the perceived events. Conditions like brain damage, frustration of awareness, or depersonalization can contribute to such distortions in time perception (Pelevin, 2001).

4. Peter Pan:

Peter Pan made his first appearance as a character in J.M. Barrie's adult novel titled "The Little White Bird" in 1902. In Chapters 13-18 of the novel, titled "Peter Pan in Kensington Gardens," Peter is depicted as a seven-day-old infant who has escaped from his nursery and arrived in Kensington Gardens in London. It is in this magical place that Peter learns to fly with the help of fairies and birds. Barrie describes Peter as being somewhere between a boy and a bird in nature. Barrie later revisited the character of Peter Pan in his famous stage play called "Peter Pan, or The Boy Who Wouldn't Grow Up." The play premiered at the Duke of York's Theatre in London on December 27, 1904.

Following the enormous success of the 1904 play, Barrie's publishers, Hodder and Stoughton, took the Peter Pan chapters from "The Little White Bird" and published them separately in 1906 as "Peter Pan in Kensington Gardens," which included pictures by Arthur Rackham. Barrie later reimagined and expanded the storyline of the 1904 play, shaping it into a novel titled "Peter and Wendy," which saw its release in 1911. The character of Peter Pan may have been inspired by Barrie's older brother, David, who tragically passed away in an ice-skating accident the day before his 14th birthday. Throughout his life, David was regarded by their mother and Barrie's brother as forever remaining a young boy (Birkin, 2003, 47).

In The Little White Bird (1902) and Peter Pan in Kensington Gardens (1906), the character of Peter Pan is depicted as being only seven days old. However, in Barrie's play (1904) and novel (1911), his age is not explicitly mentioned, although it is mentioned that he still has his baby teeth. Based on other details, Peter Pan seems to be approximately 12 to 13 years old.

Peter is portrayed as an exaggerated, boastful, and irresponsible adolescent, who often boasts of his own brilliance, even when such claims are questionable - for

example, congratulating himself when Wendy reattaches his shadow. He is also depicted as forgetful and self-centered, embodying the selfishness often associated with childhood. With a carefree, devil-may-care attitude, Peter is unafraid of putting himself in dangerous situations.

In Barrie's portrayal, Peter experiences fear when he believes he is about to meet his end on Marooners' Rock, although it is only a single tremble that he feels. He casually remarks that dying would be an incredibly significant experience. The unnamed narrator in the play contemplates what would have occurred if Peter had chosen to stay with Wendy, imagining that Peter's cry would have been, "To live would be an immensely grand adventure!" instead of his usual refrain of not quite understanding the concept of growing up. This highlights Peter's carefree nature and his inclination towards embracing thrilling and extraordinary experiences. (Barrie, 1911, chapter 1)

Peter's eternal youth is a defining characteristic that sets him apart. In order to maintain his childlike nature, Peter must intentionally forget his adventures and the knowledge he acquires about the world, as depicted in "Peter and Wendy." The explanation for his ability to fly is somewhat haphazard. In "The Little White Bird," he is able to fly because, like all infants, he possesses a bird-like nature. In both the play and the novel, Peter teaches the Darling children to fly through a combination of imaginative ideas and the magical aid of fairy dust. This blend of "beautiful, fantastic ideas" and the enchanting fairy dust allows them to take flight.

In Barrie's Dedication to the play "Peter Pan, The Boy Who Wouldn't Grow Up," he draws a connection between the need for fairy dust to fly and practical necessities. Once Peter is in Neverland, his presence profoundly influences the entire island and its inhabitants. While each child perceives Neverland differently, Barrie asserts that when Peter returns from his adventures in London, the island

springs to life. There are few things that Peter cannot accomplish; as described in the chapter "The Mermaids' Lagoon" of the book "Peter and Wendy," Barrie depicts him as an exceptional swordsman, capable of matching Captain Hook in combat, even having severed Hook's hand in a duel (Rose, 1984, 28). Peter possesses extraordinary sight and hearing abilities. He is a skilled mimic, replicating Hook's speech patterns and the ticking of the crocodile's clock. Furthermore, Peter has the power to conjure objects into existence and possesses an innate sense of impending danger.

According to Barrie, the Peter Pan tradition Mrs. Darling was familiar with from her childhood suggests that when children pass away, Peter accompanies them partially on their journey to their final destination to alleviate their fears. In the original piece, Peter proclaims that no one should ever touch him, although he is uncertain about the reason behind this rule. The stage directions in the play emphasize that no one is permitted to touch Peter. Wendy, however, attempts to offer her hand to Peter as a gesture of affection or comfort. Peter a "kiss" (thimble), but Tinker Bell prevents her (ibid). "All children, except one, grow up." Narrator Peter Pan's first line is one of the most well-known in the history of children's literature.

It highlights the essential attribute of the title character, Peter, which is that he refuses to age by remaining in Never Land. That means there is no limit to time in Peter Pan's world.

4.1 The Element of Time in John Barrie's Peter Pan:

People change throughout time, as does their vision of the world and everything in it. People's perspectives and ideas evolve as they mature from childhood to adulthood, as well as the world and mankind progress. Time has a knack for changing everything it comes into contact with. As we can find diverse beliefs and ideas at different phases of our lives, we can also find a common tendency or style

of thinking with a specific common philosophy or aim that people pursue at different times in history. The pattern of a period's thinking inclinations and styles can be represented in the psychical world through people's conduct, beliefs, and morals, but it is materialized back in the physical world under the abstract form of art. By adopting a concept to its cultural flow, time can modify how it is perceived. We can detect variations in J.M. Barrie's original account of Peter Pan, depending on when they resurfaced, from the postwar period of the 1950s through the end of the old War period of the 1980s, and lastly to our present 2000s (Moldenski, 1991).

The 1950s were a time of transition, a time of abundance and economic expansion, a time of glamour, but fear of change gripped the people around the world during this decade, and traditional thinking and morality remained prevalent, including racism, sexism, and other forms of discrimination. These cultural assets of the time are represented in works that were created with the masses in mind. Disney's Peter Pan was created for the enjoyment of children all across the world, thus it altered the original story to fit the period in which it was created. In the 1950s, sexism is tremendously powerful, and sexist advertisements, documentaries, and commerce portray the woman as submissive to the authority of the man, incapable of thinking or acting independently.

The 1950s woman (*A Date with Your Family*, directed by Edward G. Simmel, *Encyclopedia Britannica Films*, 1950, film) is portrayed as merely a useful tool whose duty was to take care of her husband at home, to take care of the family, to be a good wife, mother, and housekeeper, with this being the ultimate happiness a woman can have. Disney's Peter Pan is likewise a victim of 1950s misogyny, with the story's heroines shown in this way (ibid) Wendy is more submissive to Peter than she was in the first story. The scene in which Wendy makes Peter feel insecure about his name is not transposed in the animation;

instead, the roles are reversed, with Peter quickly responding to Wendy Angela Moira Darling Wendy is enough (*Peter Pan*, Dir. Clyde Geronimi et al., Walt Disney, 1953, film) making her feel embarrassed. In addition, when Wendy speaks with him at first, he interrupts her by remarking, “Girls talk too much” (*Peter Pan* 1953) as if this were unusual. In terms of race and gender, she is easily abducted by Captain Hook and subsequently saved by the superior Peter Pan. Tinker Bell, on the other hand, represents the independent woman of the time, who is expelled from the family due to jealousy and is easily duped by Captain Hook, who exploits her fragility.

Tinker Bell, the pixie persona, was a source of controversy because she was modeled after actress Margaret Kerry. She is the star of the show. Peter Pan’s narrative is recounted in current times, 101 years after it was first performed in London. A higher rate of tolerance, freedom of expression, and action distinguish modern times from earlier decades. These were largely made feasible by the technology boom that began in the 1990s and extended into the 2000s.

This freedom of movement can also be traced back to the previous live action rendition of Peter Pan, directed by J.H. Logans in 2003. The story could only have come to life in such a fantastic way because of technological technology. The live-action film Peter Pan is faithful to the original representation, and he is as cocky, courageous, forgetful, and dark as the original, but what we can see more of in this Peter Pan are his feelings for Wendy (White, 2006). When Peter, fearful of the strong bond that has evolved between him and Wendy, reminds her that everything is all make-believe, the dance scene introduced as a new feature in this film is quite open about this subject. Wendy then inquires about his feelings for Wendy, but he maintains he has none.

Later in the novel, we learn that he has romantic affections for Wendy and only for her, as the love triangle between Peter and the other female characters is

erased, and the kiss she gave him at the end, the hidden kiss that will always be for him, saves him from darkness and gives him power. In the end, Peter is tempted to stay in the real world and grow up, as the famous quote “To die will be an incredible adventure.” is altered to “*To live will be an incredible adventure.*”(ibid)

4.2 Conclusion:

J.M. Barrie’s timeless story of Peter Pan continues to inspire today. Peter Pan had an impact on the image of how we keep our youth intact even as we grow older, much as the fictional story was affected by the real world. In psychology, Peter Pan was linked to the term “Puer Aeternus,” Latin for “eternal boy,” which is used in mythology to describe a child-God who is eternally young; psychologically, it refers to an older man whose emotional life has remained at an adolescent level.

The concept of “The Peter Pan Syndrome” as discussed in Dan Kiley’s books, such as “The Peter Pan Syndrome: Men Who Have Never Grown Up” (1983) and “The Wendy Dilemma” (1984), sheds light on socially immature adults. This phenomenon is recognized in popular culture and relates to the idea of the Boomerang Generation. It illustrates how external influences and societal perspectives play a crucial role in preserving and bringing new relevance to a work of art. These works highlight the impact of societal expectations and norms on individuals’ development and behavior, contributing to the ongoing significance and interpretation of artistic representations. These three adaptations of J.M. Barrie’s original story of Peter Pan demonstrated how the period in which they were created, as well as the culture of their respective countries, had a considerable impact on the original storyline and characters.

References

- Adam Abraham Mendilow, 1952, *Time and the Novel*, New York: P. Neville, 12.
- Adams, James Eli, 2012, *A History of Victorian Literature*. John Wiley & Sons, 359.
- Birkin, Andrew, 2003, *J.M. Barrie & the Lost Boys*. Yale University Press. p. 47.
- Cellania, M. (2013, September 16) The Dark Side of Peter Pan. Retrieved from <http://www.neatorama.com/2013/09/16/The-Dark-Side-of-Peter-Pan/>
- Coustillas, Pierre ed, 1978, *London and the Life of Literature in Late Victorian England: the Diary of George Gissing, Novelist*. Brighton: Harvester Press, 427.
- Garcia, C.M. (2013) Peter Pan and the Horror of Becoming an Adult. *Journal of Artistic Creation and Literary Research*. Vol 1, Issue 1.
- Gorgans, M. (2011) Alice in Theoryland: Psychoanalysis in Alice's Adventures in Wonderland. Proceedings of The National Conference On Undergraduate Research (NCUR), Ithaca College, NY. pp.655-659.
- Howze, C. (2014) Exploring the dark side of children's literature. Retrieved from <http://www.deltacollegian.net/2014/05/06/exploring-dark-side-childrens-literature/>
- http://www.chronos.msu.ru/old/EREPORTS/levich_what.htm
- J.M. Barrie. (2014). The Biography.com website. Retrieved October 30, 2014 from <http://www.biography.com/people/jm-barrie-9200058>.
- J.M. Barrie (2013) Encyclopaedia Britannica website. Retrieved November, 1st from <http://global.britannica.com/EBchecked/topic/54080/JM-Barrie>
- James. M. Barrie (2006) The Literature Network website. Retrieved November 10th from <http://www.online-literature.com/barrie/>
- Lambert, C. (2007) The Horror and the Beauty. Retrieved from <http://harvardmagazine.com/2007/11/the-horror-and-the-beaut.html>

Levich, A.P., 2009. 'What We Expect from Studying Time.' *Journal on Time*.

Available at:

Moldenski, T. 1991, *Feminism Without Women*, New York. Routledge, Chapman and Hall, INC

Newton,M. (2011,October) Loitering in Neverland: The strangeness of Peter Pan. Retrieved from <http://www.theguardian.com/books/2011/oct/07/peter-pan-michael-newton>

Parsons, L.T.(2004) Ella Evolving: Cinderella Stories and the Construction of Gender- Appropriate Behavior. *Children's Literature in Education*. Vol 35, No.2.

Pelevin, V., 2001. *Omon Ra*. Moscow: Vagrius.

Rakover,S.(2010,October 25) Why Wendy does not Want to be a Darling: A New Interpretation of "Peter Pan" *PsyArt an Online Journal for the Psychological Study of the Arts*. Retrieved November 5, 2014 from http://www.psyartjournal.com/article/show/rakover-why_wendy_does_not_want_to_be_a_darling_

Ricoeur, Paul, 1984, *Time and Narrative*. Chicago: University of Chicago Press, 101.

Rose, Jacqueline, 1984, *The Case of Peter Pan, Or, The Impossibility of Children's Fiction*, University of Pennsylvania Press, p. 28

University of Granada (2007, May 3) Overprotecting Parents Can Lead Children To Develop 'Peter Pan Syndrome'. Retrieved November 20, 2014 from www.sciencedaily.com/releases/2007/05/070501112023.htm

White, R.W. et al, 2006, *Peter Pan in and Out of Time*, Toronto. The Scarecrow Press, INC.

White,D.R & Tarr,C.A.(2006) J.M.Barrie's Peter Pan In and Out of Time- A Children's Classic at 100. *Children's Literature Association Centennial Studies Series*.No.4.

Widger,D(2008) Project Gutenberg Ebook of Peter Pan by James Barrie.

Retrieved from <http://www.gutenberg.org/files/16/16-h/16-h.htm>

