# MASCULINE UNCERTAINTY AND MALE HOMOSOCIALITY IN J.M. BARRIE'S *PETER PAN* STORIES

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# *PETER PAN* STORIES

BY

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A THESIS SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

MASTER OF ARTS

MCMASTER UNIVERSITY

MASTER OF ARTS (2008)
(English)

McMaster University
Hamilton, Ontario

TITLE: Masculine Uncertainty and Male Homosociality in J.M. Barrie's *Peter Pan* Stories

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NUMBER OF PAGES: 100

ABSTRACT

James Matthew Barrie, a Scottish novelist and dramatist, created a large and successful body of work during his lifetime. While Barrie's oeuvre includes over fifty fictional works, his reputation as a writer is based almost entirely on his text *Peter Pan.* Recently there has been a vast interest in *Peter Pan* (1911), an interest that is reflected by the numerous fictional and cinematic adaptations that have appeared over the last few decades. These modern adaptations of Barrie's work consistently simplify *Peter Pan* by disregarding the homosocial aspects of the text and presenting the narrative with heterosexual denotations that are non-existent in the original. For example, P.J. Hogan's film *Peter Pan* (2003) exaggerates the Peter and Wendy plot to establish an archetypal-like romance. Hogan inserts a romantic plotline between Peter and Wendy that does not exist in Barrie's original text. Most modern adaptations also simplify the narrative by removing the issues of heterosexual uncertainty and masculine insecurity, which are prevalent themes in Barrie's original. In Walt Disney's *Peter Pan* (1953), the male protagonists are presented as highly masculine individuals, particularly Peter who is given a deep voice and adult-like features. By ignoring the issues of masculinity and male homosociality, these modern adaptations fail to showcase Barrie's social criticism on the negative effects of Edwardian constructions of gender identity. Although the interest in *Peter Pan* narrative is also reflected by the recent increase in Barrie scholarship, many of these critics also heterosexualize Barrie's work and ignore the issues of masculinity that saturate the

*Peter Pan* stories. Most critics focus entirely on the 1911 novel *Peter Pan* and ignore the significance of other *Peter Pan* stories such as, *Sentimental Tommy* (1896), *Tommy and Grizel* (1900), *The Little White Bird* (1901), and *Peter Pan, or The Boy Who Would Not Grow Up* (1928). A study of Barrie's earlier Peter Pan stories demonstrates Barrie's social criticism of the nineteenth-century masculine identity.

ACKNOWLEDGEMENTS

I would like to thank the members of my committee, Dr. Mary O'Connor and Dr. James King, for their assistance in bringing this work to fruition. Special thanks to Dr. Sarah Maier for introducing me to the works of J.M. Barrie and to Dr. David Creelman for the many engaging discussions on *Peter Pan*. I would also like to give special thanks to my thesis advisor, Dr. Ronald Granofsky for his patience, guidance, and support of this project.

I would also like to thank my friends and family for helping me maintain my sanity throughout this project and for their unwavering support of my academic goals. I would like to give a special mention to my parents, Cathy and James Hawkins, and my grandparents, Helen Lawson, Joan Hawkins, and Arthur Hawkins, for having confidence in my abilities and for supporting my academic work. Finally, I thank my husband, Cory Kane, for his assistance, patience, love, and support.

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# INTRODUCTION

James Matthew Barrie's reputation as an author is now primarily dependent on his masterpiece work, *Peter Pan* (1911), which, in 1904, the opening year of the stage production, brought him international acclaim and established him as one of Britain's most notable playwrights and novelists. Although *Peter Pan* has never entirely fallen from popularity since its creation, interest in Barrie's work has experienced a vast revitalization over the past few decades. Numerous literary and cinematic adaptations of the mythical Peter Pan have been produced, most of which, through youthful animated book coverings simple diction, and ratings that are appropriate and directed towards children's entertainment, target a young audience. These adaptations include Steven Spielberg's *Hook* (1991), Disney's *Peter Pan: The Return to Neverland* (2002), P.J. Hogan's *Peter Pan* (2003), Mark Forester's *Finding Neverland* (2004), Dave Barry and Ridley Pearson's *Peter and the Starcatchers* (2004), *Peter and the Shadow Thieves* (2006), *Peter and the Secret of Rundoon* (2007), and Geraldine McCaughrean's *Peter Pan in Scarlet* (2006) to name a few. The recent interest in Barrie's *Peter Pan* is reflected by the increase of Barrie scholarship that focuses on the novel / play[1]. Despite this increase in Barrie scholarship over the past few decades, and the numerous modern literary and cinematic adaptations of *Peter Pan*, many aspects of the *Peter Pan* stories have been ignored by both the critics and the media. Critics often focus on the

[1] There are several versions of Peter Pan. The two most referenced are the 1904 stage production which is later published in 1928, and the 1911 novel which was initially titled Peter and Wendy. Although all of the Peter Pan stories will be mentioned in this thesis, I will primarily be referring to the novel version unless otherwise indicated.

heterosexual component of Barrie's work and ignore the queer and male homosocial aspects of his texts. By disregarding the issues of masculine identity and the male relations that are prevalent in Barrie's works, critics fail to acknowledge their social significance.

This thesis will focus on male homosociality and the problems with nineteenth-century constructs of the male identity as displayed in Barrie's *Peter Pan* stories. In Barrie's *Peter Pan* stories protagonists are fearful of growing old and becoming adults. This fear is much more complex than it initially appears. Many critics and modern adaptations simplify the complexity of this fear and imply that Peter wants to remain youthful because of the joys of childhood and the responsibilities of adulthood. In Walt Disney's *Peter Pan* (1953) the eponymous protagonist chooses to live in Neverland because he simply enjoys being a child. Contrastingly, Barrie's Peter is not in Neverland because he enjoys eternal childhood, as I will later demonstrate that Peter's existence on the island is far from enjoyable, but he chooses to live in Neverland out of the fear of conforming to society's rigid conventions. Barrie demonstrates the negative effects of Edwardian constructs of gender in *Tommy and Grizel*, the first of the *Peter Pan* stories, as it is the text to introduce the concept of the immortal boy. Tommy, the novel's protagonist, is a man who is just entering his adulthood. As an adult, Tommy struggles with his sentimental masculinity and his inability to fit into society. The troubled adulthood of Tommy is a representation of what Peter would grow up to be and what he would have to deal with as an adult if he leaves the security of Neverland. Peter runs to Neverland before society is able to regulate his drives and before the process of social

conditioning begins; thus he is able to avoid conforming to social standards of normality. Other characters, such as Tommy, use other forms of escape to avoid such a harsh reality.

The rigid nature of Edwardian societal constructs of gender and sexual identity alienate individuals who contrast with these narrow ideals. Barrie's portrayal of Tommy Sandys in *Tommy and Grizel* contrasts with Edwardian notions of masculinity. As later demonstrated, Barrie gives Tommy many qualities that are associated with the feminine. Although not explicitly discussed, Tommy's inability to sexually desire a female creates societal fear of homosexuality. As *Tommy and Grizel* was written during a time when homosexuality was largely considered criminal and immoral, Tommy's femininity and his lack of interest in the female sex was considered socially unacceptable. This is demonstrated in the text by Pym (Tommy's employer), who warns Tommy of the importance of conforming to society's conventions and pressures Tommy to look and act more like an Edwardian successful man. Pym's concern implies a societal fear of homosexuality and the "feminized" man. Tommy's death demonstrates his society's inability to accept individuals who contrast with Edwardian constructs of gender normality. While there are homosexual undercurrents in the *Peter Pan* stories, due to the social anxiety of homosexuality and the feminized man that is displayed in *Tommy and Grizel*, Barrie mainly sticks to the realm of the homosocial, a form of same sex bonding that is more accepted by society than the homosexual.

Often the media and the critics focus on and exaggerate the heterosexual components of Barrie's *Peter Pan* stories and ignore the queer undercurrents and the issues of masculinity that saturate the author's collected works. In *Peter Pan* critics often

stress the relationships between Peter and Wendy, or, in an attempt to discuss another heterosexual signification within the text, Mr. Darling and Mrs. Darling. By focusing on and exaggerating these heterosexual contexts, these critics often fail to acknowledge the importance of Hook and the complexities that arise from his relationship with the eponymous character. Taking a Freudian approach to *Peter Pan*, Michael Egan primarily focuses his argument on Wendy and Peter and only briefly explores the characterization of Hook, whom he describes as Peter's "greatest enemy" and the "Oedipal Father" of the text (Egan 49). Instead of focusing his attention on the relationship between Peter and Hook, Egan centers his article on the relationships between Peter and the female residents of Neverland, Wendy, Tinker Bell, Tiger Lily, and the Mermaids. Egan's central argument is that Barrie's Neverland is a symbolic representation of the child's id. His sub-argument is that Barrie saturates the Neverland of id with figures of archetypal resonance (Egan 37). He claims that Barrie endows Neverland "with an ambiguous status quite like Freud's conception of the unconscious, settling on it not only archetypal representatives of physical terror—beasts, savages, murderous pirates—but also fantasies of gratified sexuality" (Egan 45). However, the sexuality that Egan is referring to here is strictly heterosexual and is predominately centered on the female characters of the text, thereby ignoring both the sexuality of the pirates and the Lost Boys.

Egan argues that the "chief" relationship in the text is "the marriage between Peter and Wendy," which he describes as "replete with Oedipal significance" (Egan 45). According to Egan, the Oedipal significance of the "marriage" between Peter and Wendy is that their relationship is both maternally and sexually based. While it is undeniable that

a sort of pretence familial structure emerges in "The Happy Home" chapter, wherein Peter acts as father and Wendy as mother to the Lost Boys, Peter's interest in Wendy is not sexually orientated but is instead rooted in his desire for purposefulness and a sense of familial normality. While Wendy's sexual desire for Peter is obvious, Peter is unable to reciprocate her lustful interests. Although Egan acknowledges the pretence nature of their "marriage," he fails to concede the possibility that the display of heterosexuality in that marital charade is a constructed facade, and nothing more than an imitation of the conventional nineteenth-century patriarchal family.

Egan further exaggerates the heterosexuality of *Peter Pan* when he assumes that Tinker Bell, the highly sexualized fairy and native of Neverland, and Peter have had sexual interactions. He argues that the text "confronts heterosexuality primarily in the figure of Tinker Bell," who wears "seductive negligees" and attends fairy orgies (Egan 46). The orgy that Egan is referring to here is mentioned in the concluding paragraph of "The Little House" chapter. The paragraph reads as such:

> After a time he fell asleep, and some unsteady fairies had to climb over him on their way home from an orgy. And of the other boys obstructing the fairy path at night they would have mischiefed, but they just tweaked Peter's nose and passed on. (*Peter Pan* 102)

Nowhere in this paragraph does Barrie indicate the gender of the other fairies, nor does he mention their sexual orientation; yet, without these specifications Egan assumes that the orgy is a purely heterosexual occurrence. Given the vagueness of this scene and Egan's lack of evidence, his claim that the orgy is the text's primary confrontation of heterosexuality lacks stability. As the disjointed nature of Egan's claim about the fairy orgy does not add further substance to his central argument, it seems to have no other

purpose in the article but as an attempt to demonstrate that there are heterosexual instances in *Peter Pan.*

Like Egan and other critics of Barrie's work, the media exaggerates and inserts heterosexual content in adaptations of *Peter Pan.* To simplify the complex narrative and to remove any content that has the possibility of creating social anxiety, directors often exaggerate the relationship between Peter and Wendy. By vastly expanding the Peter and Wendy plot, these modern adaptations often ignore the emotional attachment and dependency between Peter and Hook. Instead, directors and authors who adapt Barrie's narrative typically embellish the opposition of Peter and Hook, polarizing them as the flawless hero and the immoral villain, which thereby transforms the complex story into an educative morality tale where good overcomes evil. This tendency to exaggerate Peter and Wendy's relationship is found in P.J. Hogan's *Peter Pan* (2003), a romance that enforces heterosexuality. In his cinematic adaptation of Barrie's novel, Hogan exaggerates the marital union that appears in "The Happy Home" chapter by implementing the romantic relationship of Peter and Wendy, a relationship that is solidified with an actual, not a pretend, kiss in the film's conclusion. The romantic relationship of Peter and Wendy becomes the central focus of Hogan's film. Hogan even credits Wendy's affection and companionship for the primary generation of Peter's power and ability to fly. Indeed, in the film's conclusion, it is Wendy's kiss that provides the strength for Peter to defeat Hook.

Other critics acknowledge Hook's importance to the plot but strive to eliminate the complexities associated with his narrative by simplifying his relationship to Peter.

Most typically, critics either explain Peter and Hook's relationship as paternal or oppositional, thereby suggesting that there are only two socially acceptable forms of male-male interaction, the father and son dichotomy, or, the hero and villain dichotomy. This is displayed in the article "*Peter Pan* as Darwinian Creation Myth," wherein R. D.S. Jack oversimplifies the relationship of Peter and Hook by polarizing the two as God and Satan, which he essentially equates to good verses evil:

> Peter has actually created Hook, as he has created all the creatures on his fantasy island. The hook (iconographically associated with the devil) is at once a sign of this difference in ontological status and a nickname given as a sign of former victory. [...] As the Devil cannot defeat Christ, only rhetorically defy him, so Hook cannot defeat his creator. (Jack 170)

Jack does not just polarize and simplify Peter and Hook, but also simplifies other characters in *Peter Pan* by discussing each character as a flat archetypal representation. He states that the text is saturated with "very dialectic oppositions" that are "unreconciled" (R. D. S. Jack 160). For instance, he argues that Peter is entirely "free and young" and that Wendy is "mature and beloved" (Jack 160). By creating these direct dialectics and reducing Barrie's complex portrayal of Peter and Hook to the simple opposition of good verses evil, Jack transforms the intricate narrative into a morality tale with didactic intentions.

Although Humphrey Carpenter acknowledges the "ambiguous" nature of Hook's character, he too argues that Peter and Hook are contrasting enemies. Like Jack, Carpenter posits Peter as a "Christ-like" figure and Hook as a Miltonic representation of Satan. He argues that Hook is based on the Miltonic representation of Satan rather than the theological portrayal because of his undeniable complexities. He states:

> Peter is surely Christ-like when he takes the children on a journey through the skies to his own heavenly land. The Lost Boys who dwell there seem to be the souls of the dead; Peter says of them: 'They are the children who fall out of their prams when the nurse is looking the other way.' Like Christ on earth, he is half human, half immortal. Like Christ, his only close relationship is that of son to mother. Hook is the Satan to Peter's Christ, a Satan in the manner of Paradise Lost. (Carpenter 182)

With this distinction, Carpenter acknowledges the difficulty of labeling Hook as a flat character. However, although Milton's portrayal of the fallen angel embodies both heroic and unheroic qualities, his Satan is still an archetypal representation of evil that is defeated by God, thereby endorsing the goodness of divinity and condemning the sinfulness of Lucifer. In Barrie's text, Hook's death is narrated as a tragedy and a great loss to Peter who displays signs of mournfulness. Peter's sadness is elucidated in the following lines which describe what takes place during the night of Hook's suicide: "He had one of his painful dreams that night, and cried in his sleep for a long time, and Wendy held him tight" (*Peter Pan*[2] 211). Peter's "painful dream" indicates his feelings of dependency and emotional attachment to Hook, emotions that are neither displayed by the Miltonic or theological God following Satan's defeat. While Carpenter acknowledges Hook's ambiguous nature and complexities, as he is unable to categorize the Captain's ambiguities, Carpenter attaches Hook to the literary tradition of villainy. This simple reading of the play as oppositional is also problematic for Peter, who is hardly the self-sacrificial or loving hero usually attributed to a Christ-like character.

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[2] *Peter Pan*, or, P.P., will be used throughout the thesis to indicate the 1911 novel. *Peter Pan, or The Boy Who Would Not Grow Up*, or P.P.II will be used to indicate the 1928 published edition of the 1904 stage play.

This extreme polarization of Peter and Hook as contrasting enemies is also demonstrated in Walt Disney's *Peter Pan* (1953), where Peter is purely heroic with good intentions and Hook is entirely villainous with only evil intent. In this Disney classic the relationship between Peter and Wendy is again exaggerated to create a heterosexual romantic element to establish a heroic tale, and Hook is portrayed as entirely villainous, a direct contrast to Peter's heroic nature.

Other critics that discuss the relationship of Peter and Hook attempt to explain it as a dichotomy between father and son. This is demonstrated in Egan's article about the text's Oedipal nature. While Egan does discuss Hook as the "Oedipal Father," his discussion is short and he quickly returns his focus back to Wendy. He states:

> The reader will have anticipated my view that Hook represents the Oedipal Father. {...} If Hook is the Oedipal Father, however, then within the structure of the story Peter Pan himself must be his Son. In great part the tale's popularity derives from its dramatization, in symbolic terms, of the Oedipal Son's victory over the Father. When Peter defeats Hook, every son in the audience crows with glee. (Egan 49)

While Wendy, Peter, and Hook reflect the archetypal Freudian triad (Oedipal Father-Mother-Oedipal Son), to rely solely on this triangular structure for the dissection of the text is to again oversimplify the narrative's complexity. The Freudian Oedipal structure itself is a heterosexual design. To win the Oedipal Mother's affection, the Oedipal Son must eliminate his main masculine rival, the Oedipal Father. M. H. Abrams explains the Oedipus complex as "the repressed but continuing presence in the adult's unconscious of the male infant's desire to possess his mother and to have his rival, the father, out of the way" (Abrams 250). The problem with applying this theory to the triangulation of Wendy, Peter, and Hook is that it undermines the relationship of the two males and

implies that Peter has an unconscious desire for Wendy, which is not demonstrated in the novel. As mentioned before, it is Wendy that desires Peter, a desire that is not reciprocated. Peter's relation to Wendy is more effectively explained by the forms of homosocial triangulation described by Eve Kosofsky Sedgwick , which reflects but differentiates itself from the Oedipal triad, as I will later demonstrate.

While it is impossible to ignore the psychoanalytic quality of Barrie's *Peter Pan* stories, some critics rely too strongly on the Oedipal triangulation in an attempt to simplify the complex characterization and relationships found in his work. In *Sir James Barrie* (1971) Harry M. Geduld, for instance, alters the plot of *Peter Pan* in an attempt to neatly categorize the triangular relationship of Peter, Wendy, and Hook as a representation of the Oedipal complex. Geduld summarizes the novel in one line: "the plot of *Peter and Wendy*[3] turns mainly on the rivalry of Peter and Captain Hook for the possession of the substitute mother, Wendy" (Geduld 66). While this would be a great summary for Hogan's film, *Peter Pan*, which exaggerates the Oedipal nature of the novel and implements scenes to imply that there is indeed sexual tension between Wendy and Hook, it is not a correct summary of Barrie's *Peter Pan*. Hook does not display any interest in Wendy other than utilizing her as a tool to locate Peter.

Another common method critics use to simplify the complexity of Peter's relationship to the Lost Boys and Captain Hook while simultaneously avoiding the possibility of homosexual anxiety, is to argue that Peter is an asexual creature, incapable of having any sexual feelings for another being. Carpenter suggests that Peter, like Barrie

[3] *Peter and Wendy* is the original title of the 1911 novel, which is later renamed by Barrie as *Peter Pan*.

himself, "is neither child nor adult, and he is entirely sexless" (Carpenter 177). This argument, which is not well supported, offers an easy and simplified explanation for Peter's lack of interest in the female residents of Neverland and his inability to reciprocate their affection. Claiming that Peter is sexless is to claim that he is asexual and thereby incapable of having either heterosexual or homosexual desires. This is also how some critics interpret Tommy's lack of interest in the female sex. Avoiding the issue of homosexuality, these critics label Barrie's protagonists as asexual.

Very few critics attempt to discuss the relationship between Peter and Hook and address the sexual ambiguity in many of Barrie's protagonists. Although not a central component of her argument, Ann Wilson briefly explores Hook's character and his sexual ambiguity, as well as Peter's relationship with the Lost Boys in her article "Hauntings: Anxiety, Technology, and Gender in Peter Pan". In her article, Wilson acknowledges the male homosocial communities in Neverland—the pirates and The Lost Boys—and their possible homoerotic undercurrents:

> In the face of the loss of family, the boys become a "family" and forge close, intense bonds that are homosocial and, inasmuch as these affective relations are "between boys" (to borrow and adapt Eve Kosofsky Sedgwick's phrase), open an emotional terrain that allows intimacy to become homosexual. (Wilson 602)

Wilson's central argument is that *Peter Pan* consists of multiple nineteenth-century anxieties concerning change, such as capitalism and industrialism which greatly impacted the workplace and the middle-class worker, and the alteration of gender roles and identities due to this process of industrialization and other modern advancements. Wilson defines *Peter Pan* as "a fable of modernity, anxiously negotiating industrial technologies that produced a middle class predicated on instability and which encoded impossible

roles for men and women" (Wilson 608). Like Wilson, I will argue that Barrie is critical of these middle-class constructions of gender that confine the individual to a specific identity according to their sex. To expand on this argument, I will argue that Barrie demonstrates the negative effects of Victorian constructions of middle-class sexuality on the individual. For instance, in *Peter Pan*, the eponymous character is so fearful of Victorian conventions of gender that he flees from reality and the possibility of growing old, and therefore conforming to social notions of gender normality. While Neverland protects Peter from aging and having to confine himself to a particular role, such as the breadwinning patriarch demonstrated by Mr. Darling, he is not entirely satisfied with his eternal childhood and his existence on the island, and desires aspects of reality, such as experience and knowledge. However, his fear of nineteenth-century society, primarily his fear of the Victorian concept of manhood, prevents him from pursuing these desires. As a result of his repressed desires, Peter pursues the company of Hook, a representation of both experience and knowledge. In *Tommy and Grizel*, Tommy's sentimental identity contrasts with his society's ideal concept of masculinity. His inability to conform to society's standards cause alienation and eventually results in death. His death emphasizes his inability to fit into society's standards of sexuality and gender.

These critical interpretations need to be readdressed to view the queer aspects of the text and to recognize Barrie's critical position on nineteenth-century masculinity and constructions of gender. During the time that Barrie was an active writer, Oscar Wilde was being prosecuted for his sexual orientation. Wilde's case demonstrates and reflects nineteenth-century attitudes towards homosexuality and masculine identity. Ann Wilson

states that "the castigation of Wilde in the popular press speaks to an already established anxiety about homosexuality and, indeed, about sexuality in general" (Wilson 604). Wilde, a self-proclaimed dandy, conflicted with the rigid constructions of Victorian gender identities. Fully aware of Wilde's prosecution and nineteenth-century views of gender roles, Barrie openly describes Hook as a dandy and feminizes both his physical appearance and his social mannerisms. Hook's effeminacy is implied in the following lines which are uttered during an encounter with a sleeping and "defenseless" Peter: "[...] he loved flowers (I have been told) and sweet music (he was himself no mean performer on the harpsichord); and let it be frankly admitted, the idyllic nature of the scene stirred him profoundly" (P.P. 174). Here, Barrie attaches Hook to Victorian concepts of femininity. Wilson argues that "the identification of Captain Hook as a dandy, in the wake of the trials of Oscar Wilde in 1895, is significant inasmuch as it opens the complex issue of Hook's sexuality" (Wilson 601). A few pages later in the novel following Hook's encounter with Peter, the narrator explains that "Hook [is] not his true name," and that to reveal his real identity "would even at this date set the country in a blaze" (P.P. 185). This statement could have many implications, including a hint at Hook's true sexuality, which we know with Wilde's trial, would indeed "set the country in a blaze". As Hook shares many similarities to Barrie, including their first name, could Hook's true identity be James Matthew Barrie? And, if Hook is indeed a representation of Barrie, is he trying to simultaneously reveal and conceal his own homosexuality?

Within the first description of Hook's character, the narrator explains that "he bore a strange resemblance to the ill-fated Stuarts" (P.P. 76). This line can also connote

several interpretations, such as that Hook has a similar temperament to the Stuarts, or that he wears similar attire. James I of England was known for having male "favorites," which he would write very intimate and homoerotic letters to (Bergeron vii). As the Stuarts were known for conflicting with society's concept of acceptability, due to issues of sexual ambiguity and religion, this comparison may also emphasize his alienation and inability to fit into society. As James I did not conform to his society's conception of masculinity, and because of his close relationships with other males, he did not meet society's standards of masculine normality. Thus, Barrie may use the royal comparison to highlight Hook's own sexual ambiguity. While there are few instances that can be considered as overtly homosexual in Barrie's *Peter Pan* stories, there are definitely moments of sexual ambiguity and male homosociality.

This thesis will examine the relationships between men in Barrie's *Peter Pan* stories, predominately *Peter Pan, Peter Pan, or the Boy Who Would Not Grow Up* (1928), *The Little White Bird* (1901), and *Tommy and Grizel* (1902), through the frameworks of Eve Kosofsky Sedgwick and Sigmund Freud. These theoretical frameworks will be utilized to explore the prevalence of and the nature of the male-male relationships in the *Peter Pan* stories. I will use both Rene Girard's erotic triangle, as outlined by Sedgwick in her book *Between Men: English Literature and Male Homosocial Desire*, and Freud's Oedipal triangulation to demonstrate the male connection and the female's involvement. Sedgwick explains that Girard's triangle resembles and is dependent on Freud's Oedipal triangle:

> Girard's argument is of course heavily dependent, not only on a brilliant intuition for taking seriously the received wisdom of sexual folklore, but also on a

> schematization from Freud: the Oedipal triangle, the situation of the young child that is attempting to situate itself with respect to a powerful father and a beloved mother. Freud's discussions of the etiology of homosexuality" (which current research seems to be rendering questionable as a set of generalizations about personal histories of "homosexuals") suggest homo- and heterosexual outcomes in adults to be the result of a complicated play of desire for and identification with the parent of each gender: the child routes its desire/identification through the mother to arrive at a role like the father's, or vice versa. (Sedgwick 22-23)

Using the fundamentals of Girard's erotic triangle, Sedgwick discusses the homosocial triad which describes male-male relationships along a continuum of male desire and, for reasons of social acceptability, is typically mediated through the female (Sedgwick 22). There is often a vagueness surrounding the term homosocial. Sussman argues that homosocial bonding between men was, in Victorian times, often considered to be productive, if it pertained to future building, such as education institutions or the military (Sussman 59). Given this societal view of male bonding, it is understandable that groups of organized brotherhood designed with a social purpose, such as the Boy Scouts, were established in the nineteenth century. Sedgwick, however, argues that often these presumably homosocial gatherings are utilized to cover the homoerotic.

The term homosocial, as defined by Sedgwick, refers to "the social bonds between persons of the same sex", wherein the magnetism is based on desire or longing, which can include or exclude sexual connotations (Sedgwick 1). While homosociality does not always include sexual relations of the same sex, Sedgwick explains that homosociality and homosexuality are interconnected. Sedgwick argues that the traditional use of the word homosocial in history and the social sciences is homophobic, as it is often used to explain the bonding between men to avoid labeling the social transaction of the same sex as homoerotic, or as homosexual desire due to society's "fear and hatred of

homosexuality"(Sedgwick 1). She further explains that society's economic and political structures are highly dependent on homophobia, and thus, the term homosocial is much preferred over homosexual (Sedgwick 4).

While the patriarchy depends on homophobia and the elimination of the feminine, it is also vastly reliant on relations between men. In her book, Sedgwick re-evaluates some famous pieces of literature, from Shakespeare to Whitman, to reveal the prevalence of male homosociality, positioning the homosocial "into the orbit of desire" (Sedgwick 1). Sedgwick utilizes the term "desire" rather than "love" to explain the intimate connection between male homosocial interactions throughout nineteenth-century literature and to address the nature of this form of male bonding. She states:

> [...] "love" is more easily used to name a particular emotion, and "desire" to name a structure; in this study, a series of arguments about the structural permutations of social impulses fuels the critical dialectic. For the most part, I will be using "desire" in a way analogous to the psychoanalytic use of "libido"—not for a particular affective state of emotion, but for the affective or social force, the glue, even when its manifestation is hostility or hatred or something less emotively charged, that shapes an important relationship. (Sedgwick 2)

Thus, this force may or may not be sexually based. Sussman, who also examines man's desire for man in literature, argues that the frequency of male-male desire in nineteenth-century texts is "an issue defended against by Victorian writers themselves, by their contemporary readers and by the modern male critical tradition" (Sussman 9). Like Sedgwick, Sussman links this denial of homosocial desire to society's hatred and fear of homosexuality. Using Sedgwick as a foundation, Sussman argues that male-male desire—which is present in Victorian literature—is partly responsible for "the

construction of and the problematics of male identity in the nineteenth century" (Sussman 10).

The issues of male homosociality and the rigid constructs of nineteenth-century notions of the masculine identity are consistently present in Barrie's *Peter Pan* stories. The suicides of Hook and Tommy Sandys demonstrate the negative effects of the Victorian construction of gender identities. All of Barrie's protagonists in the *Peter Pan* stories have masculine identities that conflict with the Victorian and Edwardian ideals of gender, and are thus marginalized and alienated from society. This form of alienation is prevalent in *Tommy and Grizel* wherein the protagonist becomes socially isolated because of his unconventional masculine identity and his lack of sexual interest in the female sex.

To avoid this harsh reality, Barrie's protagonists escape to fantasy worlds in hopes of abandoning the rigid codes and conventions of reality. While these fantasy worlds provide these protagonists with temporary relief, they eventually realize that the conventions of reality are inescapable. In his works, Barrie constructs a new formation of the male identity—or at least a different depiction of masculinity in comparison to the then established norms—by creating male protagonists who desire other males and who display heterosexual uncertainties; however, due to nineteenth-century homophobia, these male relationships are unable to develop past the socially accepted homosocial stage.

Male homosociality and heterosexual uncertainty are common themes throughout Barrie's works; for example, in *The Little White Bird*, the male narrator and David have a

homosocial attachment, while in *The Little Minister* the narrator reveals a homosocial desire for the novel's protagonist, Gavin; furthermore, Barrie's two "Tommy novels" -- *Sentimental Tommy* and *Tommy and Grizel*--complete a particularly sentimental portrayal of masculinity and a complex characterization of either an asexual or a repressed homosexual male protagonist. While homosocial relations are found throughout Barrie's works, they are most prominent in the novel *Peter Pan* in the form of the homosocial bond of the eponymous protagonist and Captain James Hook. While Peter and Hook appear to be contrasting enemies, the two characters are undeniably attracted to each other. I will argue that this attraction is based on their mutual incomplete notions of the self, which is temporarily made whole in the presence of the other. Although both characters publicly exude confidence, Peter and Hook lack fundamental character elements for which they secretly long. In this text, childhood and adulthood, or immaturity and maturity, antinomies, or more appropriately, an example of Albert Camus' notion of the mighty oppositions; both Peter and Hook desperately seek to be both man and boy, and therefore can never be content in their one-dimensional roles. Peter lacks maturity while Hook lacks immaturity; only when Peter and Hook interact do the two partial beings combine to create one complete persona and fill the isolating void in each other's otherwise empty existence. Peter's transformation into "Captain Pan" following Hook's death reveals the character's dependency on the pirate's existence. Hence, their homosocial attraction is based on the desire for the unity of youth and maturity that arises when the two partial characters combine to constitute a whole persona. By positioning the two characters as youth and maturity, two incompatible

stages of life, Barrie demonstrates the impossibility of their male-male relationship; just as one cannot be both man and boy at the same time, Peter and Hook cannot be united. Thus, Peter and Hook's desire for the other can never be pursued past the socially acceptable rivalry which they have constructed.

While all of Barrie's texts that either feature male homosociality / homosexuality / or heterosexual doubt contain tragic elements, it is the irreconcilable homosocial relationship of Peter and Hook that is most tragic. This thesis will conclude that the homosocial relationship in *Peter Pan*, Barrie's most developed example of male-male desire, is significant because it unveils the tragic dimensions of the text, displaying the impossibility of such relationships. As many of Barrie's earlier works are precursors for *Peter Pan*, as they demonstrate the evolution of the mythical story, they feature similar tragic elements. For instance, just as Hook commits suicide because he cannot have Peter and the boy's eternal youth in *Peter Pan*, in *Tommy and Grizel*, Barrie must kill off his protagonist for his inability to conform to nineteenth-century masculine standards of acceptability.

CHAPTER ONE :

## Masquerading the Homosocial and the Power of Heterosexuality: An Examination of Theatrical and Film Adaptations of *Peter Pan*

Out of Barrie's numerous works only one fictional piece has partially survived the span of time, *Peter Pan.* I argue that Barrie's *Peter Pan* has only survived partial existence because the *Peter Pan* narrative that is most recognized today is far different than the one that Barrie once created. The parts of the play and the later novel that have survived since *Peter Pan*'s initial and organic creation indicate its universal thematic content, such as the tension between youth and maturity and the desire to escape time. Similarly, however, the abandonment of certain textual content by contemporary directors and authors alike demonstrates a societal unease concerning portions of Barrie's text. The exact nature of this social anxiety becomes particularly evident when examining the adaptations and performances of *Peter Pan*; as the male homosocial desire displayed between Peter and Hook in Barrie's narrative is neglected by, or removed, from contemporary adaptations, it is indicative of society's tendency to heterosexualize, especially when these adaptations are targeted towards a young audience. To diffuse the complexity of *Peter Pan*, and to prevent the possibility of homosexual anxiety, male desire is often replaced with overtly exaggerated heterosexuality.

This homosexual anxiety is not a contemporary discovery, but one that derives from the opening of *Peter Pan* at London's Duke of York's Theatre on 27 December 1904 when Nina Boucicault as Peter first took the stage. Although in the text Peter is

gendered male, both in name and description, he has traditionally been preformed by females: Nina Boucicault, Maude Adams, Pauline Chase, Zena Dare, Joan Greenwood, Mary Martin, etc. Although "trouser roles" are not unusual, Barrie had envisioned a male actor to play the part of Peter:

> He had promised Frohman that he would have a new vehicle ready for Maude Adams at the end of April, and he looked upon Wendy as that vehicle, while Peter, he assumed, would be played by a boy. (Birkin 103)

In *Vested Interests: Cross-dressing and Cultural Anxiety* Marjorie Garber, commenting on Robert Baden-Powell's question concerning the female portrayal of Peter Pan, argues that Barrie's casting of an actress to play the role of Peter was "because [only] a woman will never grow up to be a man", concluding that this transvestite-like portrayal of the boy represents both the character's ambiguous gendering and his inability to physically mature into adulthood (Garber 165). While Barrie's ambiguous portrayal of gender throughout the text, particularly Peter's lack of heterosexual interest and Hook's overt femininity, is undeniable, the female lead serves alternative purposes, that is, to disguise the play's homosexual undertones and to make the male-male interactions socially acceptable. I am not arguing that social interactions between men were always objectionable in the early twentieth century, as society was and still is dependent on male relations to uphold the patriarchy. However, as mentioned in my introduction, Barrie's *Peter Pan* was first preformed only a decade after Oscar Wilde's prosecution, a trial that reveals the nineteenth-century fear of homosexuality and the trepidation of the instability of the masculine identity. Thus, while male homosocial relations were acceptable in certain situations, such as organized groups with societal purposes, there was a social fear

that these homosocial relationships could facilitate homosexual interactions or thoughts. As Sedgwick mentions, this fear of same sex interactions was more commonly applied to relationships between men, female homosocial relationships did not generate the same social anxiety.

As argued by Sedgwick, unlike female interaction with other females, male relationships with males have traditionally been mediated through the female, or were highly structured in clubs and organizations for reasons of social acceptability and homosexual fear (Sedgwick 2-3). Garber herself touches upon this matter when discussing Robert Baden-Powell, the founder of the Boy Scouts organization and an admirer of Barrie's work. While discussing both Powell's heterosexual marriage and his homosexual tendencies, she reminds us that Powell's own sexuality is ambiguous, and concludes that he was a repressed homosexual (Garber 171). The initiation of the Boy Scout organization introduced a socially accepted club where all male interaction took place, excluding both female supervision and contact, thus fulfilling Powell's desire for an all male community. Indeed, secretive communities of men have always existed: fraternities, the freemasons, educational institutions, and even, as Garber notes, piracy, all of which are organizations created by men for men to secure the brotherhood. Although fictional, Barrie's Neverland can also be included in the group of male societies, for Hook's pirates and Peter's Lost Boys are all male. However, Peter's male-male relationship with the orphaned boys and James Hook is transformed into a heterosexual one when Barrie casts a female to play the role of Peter, thus disguising the all-male society.

With an actress playing Pan, any homosexual anxiety concerning the play is naturally removed. The homoerotic undertone surrounding Hook's desperation for Peter's affection is modified into heterosexual desire to accommodate early twentieth-century audiences. Further, instead of there being a homoerotic stigma surrounding Peter's relation to the Lost Boys, Peter's role in the arrangement with the orphaned children becomes maternalized. Indeed, actresses were not simply asked to play the part of Peter because of their smaller physiques or slightly softer voices, but rather to make the role itself more feminine. Garber informs us that several of the actresses who have played the part of Peter Pan did not even attempt to act boyish, but instead portrayed the boy as "feminine" (Garber 166). However, according to both the 1911 novel and the 1928 definitive text of the play, Peter's character is not effeminate at all. While some critics argue that Peter may be asexual, as he is unable to love the women in Neverland— Wendy, Tinker Bell, the mermaids, and Tiger Lily— his highly masculinized character is far from effeminate. To indicate his masculinity, Wendy states, after only moments in Peter's presence, that he is "exactly like a boy" (P.P. 39). Further during Peter's introduction in the Darling nursery, the narrator explains that Peter's character and behaviour is particularly "boylike" (P.P. 39). Peter's masculinity is also stressed when, during a game of pretence with Wendy and the Lost Boys, Peter naturally assumes the role of the dominant and patriarchal father and husband of the household, establishing a very stereotypical portrayal of the familial unit. His masculine appeal is also exaggerated by the female's sexual desire for Peter. While Peter does not acknowledge his own sexual potency, the women in the text are instantly enthralled by his masculine energy. For

instance, Wendy is immediately captivated by Pan's charm, abandoning her life in the primary world and following him to Neverland. During Peter's first appearance in the Darling nursery, the narrator, who earlier in the text indicates that Wendy is nearing the age of maturity, but is temporarily still a child, announces that at Peter's arrival she is "every inch a woman", signifying her matured sexuality (P.P. 40). Once on the island, Wendy recognizes Peter's paternal potential and immediately establishes a familial unit with him. Further, the sexual tension between Tinker Bell, Wendy, Tiger Lily, and the mermaids demonstrates Peter's sexual prominence. Given his masculine description, it is evident that Peter is not played by a woman to convey or highlight his femininity, but rather to diffuse possible anxiety concerning the prevalence of intimate male bonding in the text.

Even Barrie himself had apprehension concerning the play's opening and the possible failure of his work. R. D. S. Jack states that Barrie had a tremendous fear that the play "might be a box office disaster," a trepidation that had not been displayed before during his other productions (Jack 156). Although Barrie had spent nearly a decade formulating and revising the *Peter Pan* storyline at this point, and had already established a notable reputation, he was sure that early twentieth-century audiences would not approve of his newest theatrical production. Chaney elucidates Barrie's apprehension in the following statement: "He knew that what he had done was without precedent and, unusually, he was overcome by a sense of misgivings and unease" (Chaney 218). The cause of Barrie's unease is not certain, but critics offer several possibilities. One possible reason is that Peter Pan was unlike any of his other stage productions, and unlike any

production preformed in London. Another possible reason for his trepidation is that like *Tommy and Grizel*, a novel that did not succeed with the masses, Barrie created *Peter Pan* for himself, not for an audience, and in it he exposed his innermost thoughts and fears. With so much of him exposed in his play, the fear of failure was immense. Even before its theatrical premiere, and thus before any public response, Barrie was defending and justifying the play, claiming that "the artist in him demanded that it be given expression whatever the misgivings of his business sense" (Jack 156). Similarly, in a letter to Maude Adams, an American actress, Barrie demonstrated his lack of confidence in America's response to the play: "which I don't suppose would be of much use in America" (Garber 166). This anxiety about the play's potential failure may also indicate that Barrie, himself, acknowledged thematic content that was culturally feared. The numerous rejections from directors justified Barrie's apprehension and solidified his fear of box office disaster (Jack 156). However, Barrie eventually found a producer, Charles Frohman, who supported his play, only making a few modifications. It was under Frohman's direction that Barrie decided to cast a female to perform Pan's role (Garber 166). Although the female lead caused further ambiguity to an already complicated play, the heterosexual addition was a huge success, and a tradition that continued for decades.

Barrie's anxiety about his own creation is further reflected by his inability to decide on a permanent title for his play. Barrie obsessed about the play, and the later novel, for most of his adult life. Originating in earlier texts, such as *The little White Bird*, *Peter in Kensington Gardens*, and *Sentimental Tommy*, the creation of the *Peter Pan* myth was a slow evolutional progression. Early manuscripts of the play display Barrie's

inability to satisfy his vision of the Pan narrative; these early manuscripts demonstrate Barrie's difficulty in both concluding and naming his play. Early titles of the play included: *Anon: A Play*, *The Great White Father*, and *Peter Pan, Or the Boy Who Would'nt Grow Up*. Initially, Barrie intended on titling the play *The Great White Father*, Peter's nickname, but under the direction of Charles Frohman, the name was dropped (Chaney 219). Not fully satisfied with the dramatic outlet for the Pan myth, in 1911 Barrie re-wrote the *Peter Pan* script in a novel. Although Peter and Hook are undeniably the two primary protagonists of the 1911 novel, *Peter and Wendy*, as indicated in early manuscripts of the story such as *The Little White Bird,* which exclude Wendy altogether, her name is included in the title, which immediately establishes a heterosexual undertone. The title Peter and Hook may have been too provocative for early twentieth-century readers and also would overtly highlight the homosocial relationship between the two men. Contrastingly, by placing Wendy's name in the title, the heterosexual content is emphasized while the male homosociality becomes more veiled. In 1920, Barrie removed Wendy's name from the title. The multiple modifications of the text's title display Barrie's inability to capture the essence of the complex narrative in a simple name and his anxiety about how his work would be received by nineteenth-century readers.

Just as Barrie could not decide on a final title for his play, he also could not decide on a conclusion. During the grueling rehearsal period, Barrie spent his energy obsessing and perfecting both the script and the play. By the play's opening in 1904, Barrie had "rewritten the ending for the fifth time" (Chaney 224). As the novel's conclusion reveals Peter's true feelings for Hook, Hook's insecurity, and the tragic nature

of Peter's inability to grow up, any plot modification would also affect its thematic content. Barrie's inability to decide on a conclusion reflects the complex thematic nature of the text. After many revisions, Barrie eventually decided to alter the "pleasant" conclusion of the play to showcase Peter and Hook's tragic dependency on the other. The need to revise the play's conclusion for *Peter and Wendy*, demonstrate Barrie's need to further develop the sexual tension and dependency of the male protagonists in order to fulfill his artistic vision. Contrastingly, the omission of the tragic ending which showcases the intimacy of Peter and Hook in the theatrical manuscript reveals Barrie's anxiety about the audience's reaction. While the 1904 play deals with the same thematic issues as the novel, the themes are slightly more explicit and developed in the 1911 novel, *Peter and Wendy*.

The novel's original title *Peter and Wendy* and Frohman's decision to cast a female actress to play the part of Peter demonstrates a tendency to heterosexualize the text. This need to exaggerate the heterosexual elements of *Peter Pan* is evident throughout the multiple cinematic adaptations of the text. For instance, Disney, the first company to bring *Peter Pan* to the big screen with sound (there was previously a silent film focused on the narrative), and thus the primary source of our contemporary knowledge of the *Peter Pan* myth, modified Barrie's original and extracted the homosocial, the homoerotic and any sexual ambivalence to accommodate a broad cinematic audience. Unfortunately, the numerous modifications that Disney made to Barrie's narrative have been repeated in later cinematic and literary adaptations of *Peter Pan*; thus, the *Peter Pan* story that most people are familiar with today derives from

Disney's version, not Barrie's. With Disney's animated film, the tradition of a female lead was broken. For the first time since his creation, Peter was played by a male voice actor. To compensate for Peter's sexual ambiguity and his existence within a fundamentally male community, Disney exaggerates the boy's "masculinity". Disney's image of Peter is much different than Barrie's. The most significant difference is in the boy's appearance. Although Barrie's Peter is a boy, no older than some of the other orphaned children, Disney makes him much larger and much older than the Lost Boys. In addition to his larger physique, his voice is also more matured than the squeaky voices of the Lost Boys. Essentially, Disney depicts Peter as an adult with child-like qualities. By constructing Peter as "man-like," Disney paternalizes Peter's relationship with the Lost Boys, giving the all male relationship a familial structure. In addition to maturing Peter, Disney also establishes an opposition of good and evil between Peter and Hook. By polarizing the two as hero and villain, Disney alters the thematic issues of Barrie's text, completely eliminating the homosocial attachment between Peter and Hook. Disney's removal of Barrie's homoerotic undertones reveals the company's homosexual anxiety. All of the tragic content and the complexities of Peter and Hook's characters are removed. Further, Disney's portrayal of Hook ignores Hook's effeminacy, and his dependency on Peter's existence. In the Disney's film, Hook is reduced to a flat character with no likable qualities. In Barrie's text, Hook is initially presented as the most feared and hated pirate in Neverland. For instance, the first time that Michael hears Hook's name he begins "to cry" (P.P. 64). Yet, despite his "terrible" reputation and cruel actions, the narrator presents Hook as a likable character (P.P. 76). The narrator follows the

descriptions of Hook's cruelty with descriptions of his likability and his relatable qualities. During the scene where Hook attempts to poison Peter the narrator interrupts the action to discuss Hook's good qualities:

> Did no feeling of compassion disturb his somber breast? The man was not wholly evil; he loved flowers (I have been told) and sweet music (he was himself no mean performer on the harpsichord); and let it be frankly admitted, the idyllic nature of the scene stirred him profoundly. (P.P. 174-175)

Barrie stresses the likability of Hook repeatedly throughout the novel to compensate his cruel actions and to demonstrate his complexity. Contrastingly, the Walt Disney film excludes these likable qualities and instead emphasizes his villainy.

A more contemporary film version of *Peter Pan* is Spielberg's *Hook* (1991), a modernized sequel to the Pan narrative, which also demonstrates the continuing societal anxiety pertaining to Barrie's novel. While the depiction of an adult Peter is disastrous, Spielberg's portrayal of the pirate is mostly faithful to the original. Although many of the film reviews for *Hook* focus on Peter's transformation and storyline, it is important to note that the film is named after the pirate, and not the boy. While Peter's transformation is interesting and cannot be ignored, it is James Hook (played by Dustin Hoffman) that should be the primary focus of critical reviews, yet there are very few film critics that discuss the portrayal of the melancholic pirate. As the title indicates, the focus of the film is the characterization of Hook, not Peter. Despite the film's title, Roger Ebert's review does not even mention Dustin Hoffman's performance, instead focusing on Robin Williams as Pan and the film's poor choreography and cinematography. One of Ebert's major complaints concerning the film was its lack of originality and its redundancy (Ebert). While this may be a truthful claim, Ebert fails to recognize the need for an

accurate cinematic portrayal of Barrie's original text (as it has yet to be created). However, unlike Disney's inaccurate portrayal of Hook as villainous, Spielberg's characterization of Hook is mostly faithful to Barrie's original. For instance, Spielberg revives the pirate's organic nature, such as his melancholy, effeminacy, and insecurity. Early in the film, Spielberg introduces the audience to the true essence of Hook, apart from his socially constructed pirate persona, inside his cabin privately preparing for bed. While Smee is removing articles of Hook's clothing, the captain melancholically reflects on the day's events. While staring at his hook, an exterior signifier of his aging body and impotency, he has an "epiphany" that "his life is over" (Spielberg). Dissatisfied with Peter's transformed identity and behaviour, Hook, in a state of depression, threatens to take his own life, a regular occurrence between the captain and Smee according to the conversation that centers the pathetic suicide attempt. While the display of Hook's pathetic nature is comedic, it is also an important scene for the pirate's development, as it reveals Hook's insecurity and his dependency on Peter's existence. Although the film received poor reviews, Spielberg deserves credit for capturing the melancholic and effeminate essence of Hook and bringing him to the big screen as never before.

Although Spielberg's portrayal of Captain James Hook, the film's protagonist, is surprisingly accurate to the original, he too implements additional and needless heterosexual content to compensate for the captain's "femininity" and to diffuse sexual ambiguity. In *Hook* (1991), Spielberg attempts to modernize and expand the *Peter Pan* narrative, creating a cinematic sequel. Instead of recreating Barrie's original story about an orphaned child in Neverland, Spielberg introduces us to the adult version of Peter,

who has somehow managed to escape the fantastical island and return to the primary world to become Wendy's adoptive son and Moira's husband. In modern America, the film's initial setting before the family's departure to London, Peter Pan has been forgotten and replaced by Peter Banning, a successful corporate lawyer who is engrossed in his work. In this futuristic portrayal of *Peter Pan*, Peter does the impossible: he marries and has two children. While the very postulation that Peter Pan's future includes a wife and children is itself heterosexual, it is only one of the many heterosexual assumptions and modifications that Spielberg implements. For instance, during the introductory scene in Neverland, Spielberg adds multiple females that are not included in Barrie's original. The first appearance of a pirate is Smee, Hook's first shipmate, who after sharpening the Captain's hook is on his way back to the Jolly Roger. Before introducing the other pirates aboard the ship, Spielberg focuses on the screaming busty females that surround Smee like a gathering of groupies following a rockstar. As these woman are not included in the original narrative and do not appear later in the film, they have no other purpose but to indicate the female presence within the pirate community, establishing heterosexual order.

After integrating female companionship into the community of pirates, Spielberg makes yet another heterosexual addition to the Pan narrative. Following Peter Banning's pathetic attempt to rescue his children from the phallic mast, he cascades into the waters of Neverland, nearly plummeting to his death. As he is weak and his limbs are tightly bound, the unfortunate fall into the ocean should have been the death of him; however, immediately after sinking into the ocean, three beautiful and gentle mermaids—a far

different image of the sea creatures than depicted in Barrie's original—come to his rescue. The method of Peter's revival is through three passionate heterosexual kisses. After Peter receives seductively provided mouth-to-mouth treatment from each mermaid, his masculine strength is restored. Not only does Peter's reaction demonstrate his appreciation for the mermaids' life-saving services, but his seductive gaze and smirk also suggest his sexual enjoyment. While the mermaids could have collectively carried Banning to the ocean's surface, or could have simply skipped the kiss of life by directly placing him into the basket that later hauls Peter out of the water to the Lost Boys' dwelling, Spielberg insists on inserting a heterosexual exchange early in the film to establish Banning's sexuality and to promote the power of heterosexuality.

Overt heterosexuality is also inserted into the community of Lost Boys. Just as Peter returns to his youthful state and becomes comfortable with the male children, Spielberg abruptly inserts a heterosexual occurrence between Banning and Tinker Bell to, once again, solidify Peter's sexuality. Following the restoration of Peter's memory during a game of pretence with the Lost Boys, Peter encounters Tinker Bell, who inexplicably becomes human size. In human form, Tinker Bell exchanges her tattered attire for a sparkling blue ball gown and her short hair for long strawberry-blonde locks. Transformed into a picture of Victorian femininity, Tinker Bell seductively converses with Peter, who is entranced by her new "feminine" appearance. Without further explanation, the man and the fairy exchange a passionate kiss. While Tinker Bell's desire for Peter is also present in Barrie's narrative, the romantic scene does not represent Peter's disinterestedness in her. Indeed, until Peter is reminded of Moira, his wife, he

appears quite content with the romantic exchange. The abrupt and superfluous nature of this passionate scene suggests that its only function is to introduce heterosexuality into the community of Lost Boys and to assure the viewing audience of Peter's sexuality. Immediately following the romantic scene between Peter and Tinker Bell, Spielberg seems to forget that the kiss ever took place, as he never again discusses or highlights a sexual tension between the two characters, and continues with his original storyline focusing on Peter and Hook.

Tinker Bell, who serves as a fantastical element and Wendy's sexual rival in Barrie's text, plays an alternative and interesting role in Spielberg's Neverland. She is no longer Barrie's self-interested and jealous fairy only capable of expressing one emotion at a time, but is now a maternal figure that cares for the orphaned children and protects them from piracy. Tinker Bell's maternal quality acts as yet another way to reinforce heterosexual norms into the Pan narrative. By transforming Tinker Bell into a maternal figure, Spielberg transforms Neverland from a community for male bonding to an orphanage for abandoned children under female supervision. In *Hook*, Tinker Bell returns Peter to Neverland in an infant's blanket "like a swaddled babe," immediately demonstrating her maternal position (Pace 115). Once in Neverland, Tinker Bell continues to act as the man's maternal guide by protecting him from both the irritated pirates and the untamed Lost Boys. She also has the imperative task of converting the coward, Peter, into a "man", which in Spielberg's mind, is to "fly, fight, and crow" (Spielberg). Furthermore, Tinker Bell, as the Lost Boys' mother, establishes a familial

quality to the gathering of males, which eradicates any sexual ambiguity or anxiety concerning Peter's arrangement with the boys.

In addition to Spielberg's insertion of heterosexual content, he also transforms the Pan narrative, into a simplistic promotion of masculine strength. Patricia Pace argues that Peter Banning is a representation of the "contemporary domesticated male [that] is alienated from those images of primal masculinity which are sources of psychic strength" (Pace 115). Thus, his re-immersion into Neverland, where he must re-learn to fly, fight, and crow, acts as an "imminent rebirth" of Peter's masculinity and "definitive identity" (Pace 115). Essentially, Banning must demonstrate his masculinity in order to rescue his children, a scenario that highlights the importance of masculine power. When Banning, this representation of the domesticated man, first encounters Hook, his inferiority is immediately highlighted by his feeble attempt to rescue his children, as he is "too weak and afraid to scale the phallic mast" (Pace 115). This theme of reviving masculinity transforms the nature of Peter and Hook's relationship. The relationship depicted by Spielberg is no longer based on the desire for self-completion, or repressed sexual tension, but rather on masculine rivalry. Once Peter's masculinity is revived and his male superiority is confirmed by defeating Hook, he is ready to return to the primary world of London to re-unite with his heterosexual familial unit.

In a more recent adaptation, *Peter Pan* (2003), directed by P.J. Hogan, this insertion of heterosexual content is continued. However, unlike Spielberg's film which fails to include any form of homosocial desire between Peter and Hook, in Hogan's film there are brief and subtle scenes that showcase the tragic nature of the male protagonists'

relationship and unhappiness. Hook's opening line is "I was dreaming of Pan" (Hogan). Thus, within Hook's introductory dialogue, Hogan introduces the pirate's interest in the boy. Dreams in Barrie's narrative, as in Freud's theory, have great significance; they act as a source of insight into unconscious desires. Barrie's treatment of the dream is similar to Freud's analysis on the subject, for both observe the mental process as an outlet for repressed thoughts and indicators of the unconscious. For instance, throughout Barrie's novel, Peter has several "painful" dreams that showcase his anxiety and despondency. Peter's final dream in the novel follows Hook's death, and acts as an indicator of Peter's true feelings for the pirate (P.P. 174). According to Freud, who shared with Barrie similar philosophies on dreams and the human psyche, all dreams are "concealed realizations of repressed desires" (*On Dreams* 34). Freud argues that dreams do not foretell the future "which will occur, but that which we would like to occur" (On Dreams 34). According to this interpretation of dreams, Hook's dream of Peter represents a repressed desire for the boy. While in their dreams, Peter and Hook can express their mutual desires for the other, "once the sleeping state is overcome, the censorship resumes complete sway, and is now able to revoke that which was just granted in a moment of weakness" (On Dreams 37). Thus, when Peter and Hook awake from their dreams they must resume with their social facades. Like Barrie and Freud, Hogan acknowledges the importance of the dream and also utilizes it to reveal important information about Peter and Hook. Later in the film, Peter is shown having an upsetting dream. Once awake, he demonstrates his anxiety about sleeping, for when he is at rest his repressed feelings are exposed as he loses control over his brave façade.

Hook's dream about Peter demonstrates, early in the film, that Hook has repressed thoughts about Peter that are only revealed through dreams. Following the dream of Pan, Hook is in an obvious state of depression. The Jolly Roger metaphorically reflects Hook's emotional process. With Peter's absence, the ship, frozen and dreary, expresses Hook's unhappiness at being separated from the boy. With Peter's return, the ship is immediately restored to its natural condition, as the sun shines down on the pirates. The cheerful transformation of the Jolly Roger indicates Hook's happiness about Peter's return to Neverland. The ship's immediate transformation also demonstrates Hook's repressed sexual desire for Peter. During Peter's absence the ship is titled low to the ground; at Peter's return, however, the mast becomes immediately erect. As the ship is a reflection of Hook's interior thoughts, its erect mast demonstrates Hook's sexual stimulation, which only transpires with Peter's presence. Indeed, the introductory scene showcasing Hook's depression concludes with Peter's return. Once Smee notifies Hook that Pan "is back," Hook looks up with excitement as the scene concludes (Hogan). This scene establishes Hook's desire for and his dependency on Peter, for when the boy is absent, the pirate is melancholic, and, as displayed in Spielberg's *Hook*, becomes suicidal.

Hook's homosocial desire for Peter is highlighted once again during a romantic scene with Wendy. While Hook is searching for Pan, he discovers Peter and Wendy in a romantic dance. Instead of interrupting their passionate moment, Hook, faint from what he had just witnessed, falls to the ground to analyze the scene. Completely overwhelmed by Peter's heterosexual actions, Hook places his hand on his chest to indicate his broken

heart. While clasping his aching torso, Hook cries, "he found himself a Wendy" and "now I am all alone" (Hogan). Although Hook's discovery of Peter and Wendy's passionate dance is not included in Barrie's novel, Hogan's cinematic addition establishes Hook's desire for and his dependency on Peter's existence. The inclusion of Hook's desire for Peter and his seductive utilization of Wendy to attract the boy to the Jolly Roger provoke cultural anxiety concerning aspects of Barrie's narrative. In Roger Ebert's review of the film, the critic comments on the unsettling nature of Hook's sexual ambiguity, stating that the "one-armed Capt. Hook [...] takes an uncomfortably acute interest in both Peter and Wendy" (Ebert).

To compensate for this sexually ambiguous portrayal of Hook and the prevalence of homosocial desire, Hogan's film is replete with images of heterosexuality. Wendy, Peter, and Hook, are all overtly and equally sexualized in this film. Both Peter and Wendy's overt sexualities are illustrated during the fairy orgy scene. While nearly every interaction between Peter and Wendy is sexualized or romanticized in one way or another, this scene in particular highlights the heterosexual desire between Peter and Wendy. At dusk, Peter takes Wendy deep into the forest to show her the fairy orgy. The dancing faires initiate the romantic atmosphere and Peter and Wendy begin to dance in mid-air. During this sensual scene, the entire set is lit in a dim blue light except for the faces of Wendy and Peter, which are fully lighted to illuminate their sexual energy. The use of light in this scene places the focus on the faces of Peter and Wendy to emphasize the unnatural hue of red that saturates their cheeks and lips, signifying their mutual sexual

stimulation, which is later contrasted with the lack of pigmentation in Peter's face during the final battle with Hook, when he is losing the fight.

The unnatural red hue of Wendy's lips and checks is repeated during a sensual interaction with Hook. While trying to seduce Wendy into piracy, in order to lure Peter aboard ship, Hook caresses Wendy with his phallic arm-piece, an action that arouses the red pigmentation in her lips, again, displaying her sexual stimulation. Indeed, Wendy is entranced by Hook's sexual charm during their very first encounter. During the "Mermaids' Lagoon" scene, Peter leaves Wendy armed with a sword alone while he ventures off into the lagoon to rescue her brothers from the pirates. While alone, Hook, who is looking for Peter, steps outside of the lagoon to where Wendy is hiding behind a large stone. Although the other children are frightened by Hook's villainous presence, the film's narrator tells us that Wendy "was not afraid, but entranced" by the pirate (Hogan). Indeed, during this scene, when Wendy glances over the rock to spy on Hook her eyes gleam with excitement, not fear. Entranced by his masculine appearance, Wendy cannot stop staring at the man. Her obvious attraction is repeated once again when she is kidnapped by the pirates. Dissatisfied with Peter's sexual "deficiency" as a "boy," Wendy turns to piracy as Red-Handed Jill, the pirate storyteller, to be with Hook, who she describes as "a man of feeling" (Hogan). When Hook walks Wendy to bed, he states that his "new obsession is [her]" (Hogan). While Hook utilizes Wendy to lure Peter aboard his ship, the latently sexual scenes with Wendy and Hook dilute this homosocial desire between the male protagonists.

The uncomfortable feeling that Ebert expresses in his review of the film derives from the erotic and oedipal triangles that are prevalent in both Barrie's text and Hogan's film. While the erotic and oedipal triangles are present in Barrie's *Peter Pan*, in Hogan's film they are particularly evident. In both Hogan's film and Barrie's novel, the three leading characters, Peter, Hook, and Wendy, have an interesting relationship. While publicly Peter and Hook are rivals and Wendy is Peter's female companion, privately the threesome's relationship appears more complex and interconnected. Hogan places Wendy's character in a particularly important role in the threesome, as she serves as the female companion for both Peter and Hook, mediating the triangular relationship to provide a heterosexual foundation to the threesome. As mentioned in my introduction, Sedgwick's homosocial triangulation is based on two males whose relationship is mediated through a third party, the female. The female's role is crucial to the completion of the triangular relationship, but it is also exchangeable, as elucidated by the following: "it is the use of women as exchangeable, perhaps symbolic, property for the primary purpose of cementing the bonds of men with men" (Sedgwick 26).

Hogan's most drastic modification of the Pan narrative is the conclusion, which overtly endorses heterosexuality. Just as in previous scenes, the choreography and cinematography highlight the latent sexual tension between Peter and Hook, and the characters' true feelings concerning each other. Of particular significance in this scene, is the lighting. Just as in the romantic scene with Wendy, the colour red is used to demonstrate sexual stimulation and excitement. In contrast, blue lighting is utilized to reflect the characters' lack of sexual stimulation and unhappiness. Before Peter's

entrance, the set is lit to resemble daylight, revealing many shades and colours. When Peter and Hook begin to fight, the entire set, including both male protagonists, becomes a dark shade of red. Hogan utilizes the red lighting to demonstrate the characters' sexual energy and the excitement that the intimate battle provides them. Once Hook begins to defeat Peter emotionally, through verbally announcing the boy's fears and anxieties, the lighting suddenly changes, only highlighting Hook in red, and Peter in a dull shade of blue, demonstrating the man's continued excitement and the boy's sadness. Although Hook remains red at this point in the battle, as soon as Peter drops to the ground in defeat, Hook's colour changes from red to blue to reflect his compassion for Peter. This portion of the battle scene is particularly well directed, as it demonstrates the intimate bond that connects the two male protagonists. Instead of Disney's simplistic portrayal of the final battle in *Peter Pan* (1953) as a fight between good and evil, Hogan acknowledges that the battle between the two males is centered on something much deeper and complex than hatred or a longing to demonstrate one's masculine superiority. Hogan's version of the final battle showcases Peter and Hook's latent longing for interaction with the other, their emotional attachment to each other, their vulnerabilities, and their mutual incompleteness. During this scene, both Peter and Hook realize their incompleteness; Hook says that Peter is "incomplete," and that he "will die alone and unloved, just like [him]" (Hogan). Hook's look of despair when he states this line indicates his own incompleteness and secret desire for companionship.

While this scene between Peter and Hook initially appears promising, as it showcases the homosocial desire between the two male protagonists and their mutual

tragic natures, Hogan abruptly inserts scenes that are not included in Barrie's original to reinforce the power of heterosexuality. Just as Peter is about to lose the battle, Wendy kisses the defeated Peter for the first time, an act which is not included in Barrie's novel. The kiss, which Wendy says is forever his, immediately restores his energy. Following the kiss Peter, radiating light particles and covered in a bright pink hue, is transformed into an orbit of masculine energy. The particles of light surrounding Peter burst with the sexual aggression that Wendy's kiss provides, creating a stream of pressure that catapults Hook into the air. As if Peter's glowing body and his explosion of light particles were not indicative enough of Peter's sexual energy and the power of heterosexuality, Hogan continues to demonstrate the powerful effect of the kiss by eliminating Peter's flaccidity immediately following the heterosexual exchange. Essentially, Wendy's kiss is the cure that restores Peter's health and the provider of undefeatable strength, a heterosexual remedy that Hook cannot obtain, thus leading to the pirate's tragic demise while the children shout out "old, alone, and done for" (Hogan).

The power of heterosexuality is an underlying theme throughout the film. During the "Mermaids' Lagoon" scene, John, Wendy's brother, demonstrates the power of heterosexuality when he gains incredible strength after he is kissed by a girl. As Hook's hostages, John and Michael are initially overtaken by fear. The unexpected kiss from Tiger Lily, however, provides John with the bravery and the physical strength to rotate the large wheel to open the metal gateway that obstructs their departure. Just as Peter does in the battle scene, John's face radiates with colour following the kiss to symbolize the power of heterosexuality. Tiger Lily's unexpected and unexplained kiss is another

heterosexual addition that has little importance to the storyline, other than to introduce further heterosexual content to compensate for any presence of male homosocial desire.

Although Hogan subtly includes the homosocial desire between Peter and Hook, he overcompensates for any homosexual anxiety by inserting additional heterosexual scenes that are then exaggerated. While Hogan does conclude with Peter's renewed heterosexual power, the subtle choreography for Hook's death scene suggests, to the careful observer, that he is not satisfied with, but troubled by the pirate's tragic demise. During the death scene, the children, all except for Peter, are cheering loudly with delightful expressions on their faces. This shot is directly contrasted with a quick glimpse of Peter's sorrowful reaction. While the other children take great pleasure in watching Hook fall to his death, Peter sadly closes his eyes and frowns. This contrast emphasizes Peter's sorrow and demonstrates his compassionate feelings for the pirate. Similarly, once Hook is swallowed by the crocodile, the choreography focuses on the gleeful reactions of the children and does not even show Peter until moments later.

By examining these theatrical and cinematic representations of the *Peter Pan* myth it becomes evident that there is and always has been a societal anxiety concerning certain thematic issues in Barrie's novel. While Hogan's *Peter Pan* comes close, as it highlights the sexual tension between Peter, Hook, and Wendy and the tragic nature of the male protagonists' existence in Neverland, there has yet to be an accurate adaptation of Barrie's novel. To eliminate societal homosexual anxiety, adaptations of *Peter Pan* have always exaggerated the heterosexual relationships that exist in the text and insert additional heterosexual content to compensate for any sexual ambivalence or male

homosociality. As we have seen, even Barrie's director for the stage production of the play made modifications to the script to reinforce heterosexuality; for example, he altered its sexual arrangement by casting a female lead. Indeed, due to the various modifications of Barrie's novel / play over the decades, it has lost its initial thematic concerns; the Peter Pan narrative that most people are familiar with today is far different than the one created by Barrie. The elimination of homosocial content and the insertion and exaggeration of heterosexuality demonstrate cultural anxiety pertaining to aspects of Barrie's novel, an anxiety that also affects his other works, and thus help to explain their abandonment.

Chapter Two will examine and discuss the novels that are precursors for *Peter Pan,* and, like *Peter Pan*, feature male homosociality and sexual ambiguity. In these texts, Barrie showcases individuals who display heterosexual doubt. Displaying characteristics that do not conform to nineteenth-century standards of gender construction, these characters become alienated from society, an isolation that demonstrates the rigid and harmful nature of Edwardian conventions.

CHAPTER TWO:

## Trying to Subscribe to this "World of Theirs": The Problematic Nature of the Edwardian Masculine Identity

Many critics of Barrie's *Peter Pan* narrative focus only on the 1911 *Peter and Wendy* (later re-titled *Peter Pan*). Instead of narrowing their study to a particular text, a few scholars examine what is called the *Peter Pan* stories as a collective. It is of great importance and value to examine the *Peter Pan* stories in this way. The *Peter Pan* stories collectively demonstrate an evolution of thematic content. Furthermore, the early stories of *Peter Pan* provide additional insight and background information to the complex relationships and issues that are prevalent in *Peter Pan*. While some critics only consider *The Little White Bird, Peter in Keningston Gardens, Peter Pan, or The Boy Who Would Not Grow Up*, and *Peter and Wendy* as belonging to the sequence of *Peter Pan* stories, I believe that Barrie's two *Tommy* novels, *Sentimental Tommy* and *Tommy and Grizel* are to be included in this collection. It is within Barrie's novel, *Tommy and Grizel* that the concept of the immortal boy first appears. It is also while writing *Tommy and Grizel* that Barrie begins to simultaneously write *The Little White Bird*, another story that features chapters on the eternal child. Barrie would take breaks from writing *Tommy and Grizel* to work on *The Little White Bird*. In *The Little White Bird* Barrie further develops this concept of the eternal child. While writing this novel Barrie decided to expand on the *Peter Pan* chapters and turn the story of the immortal boy into a play, *Peter Pan*. Thus, each story demonstrates a progression of the *Peter Pan* myth, with each new text offering further information about the eternal child. Further, Barrie's two *Tommy* novels are the

author's first to feature the youth / maturity dichotomy and Barrie's first exploration of the child. Collectively the *Tommy* novels represent the complex relationship between youth and maturity that is later explored in further detail in *Peter Pan.* The novels' protagonist, Tommy, embodies the qualities of both Peter and Hook, and therefore he represents both the child and the adult. During his childhood in *Sentimental Tommy*, the eponymous protagonist resembles Peter, and during his adulthood in *Tommy and Grizel*, he is much like Hook. Like Hook, Tommy in *Tommy and Grizel* desperately wants to escape time and reconnect with his youth.

It is also in *Tommy and Grizel* that Barrie criticizes Edwardian constructs of gender for alienating individuals who do not subscribe to what is considered sexual normality. In this early novel, Barrie examines a male protagonist who struggles with his sexuality, a struggle that occurs in his adulthood. Tommy's sentimental masculinity and his lack of interest in the female sex contrasts with Edwardian notions of successful manhood. As the novel demonstrates, Tommy's lack of interest in marriage is particularly concerning for Edwardian society. His inability to conform to Edwardian ideals of masculinity alienates him from society. Tommy's harsh punishment for his effeminacy and heterosexual uncertainties reveal the problematic nature of heterosexual / patriarchal order. In *The Little White Bird*, the first text to formally introduce Peter Pan, the tension between youth and maturity is explored once again with the homosocial relationship between the anonymous narrator and David. In all of these texts, the male protagonists are alienated from society due to their ambiguous sexualities and deviations from societal constructions of gender. To escape the rigid constructs of nineteenth-century gender

norms, these characters find creative forms of escape, which have negative results. Thus, while these early prototypes of *Peter Pan* showcase the youth maturity dichotomy, they are most important because of what they reveal about Barrie, his dissatisfaction with Edwardian conventions and the limited notion of masculine normality.

The two *Tommy* novels, *Sentimental Tommy* and *Tommy and Grizel*, focus on Tommy Sandys, a self-proclaimed sentimentalist, from childhood to adulthood. In the latter novel, Barrie's construction of Tommy's character deviates from nineteenth-century societal gender norms. In *Sentimental Tommy*, the eponymous character demonstrates his interest in sentiment while writing letters for others. During Tommy's childhood his sentimental nature is not ridiculed by society. Rather than tarnishing his masculinity, Tommy's sentiment is beneficial at this youthful stage and is nurtured by his community who utilizes Tommy's sentiment for their own purposes. The attitude of society towards a sentimental boy showcased in *Sentimental Tommy* is reflected by the reactions of Barrie's own society. While the novel about a sentimental boy was very well received in 1896, when four years later Barrie published its sequel featuring a troubled marriage and a sentimental man, his readers did not have the same reaction: "*Sentimental Tommy* was a great success with the public; *Tommy and Grizel* [...] did not go down so well"(Carpenter 175). Although readers of the novels approved of the sentimental boy, they did not have the same reaction to Barrie's depiction of sentimentality in a man, a personality trait that was associated with femininity (Sussman 5). Humphrey Carpenter explains that the sequel's lack of popularity "mattered little to Barrie (who was making a good living from plays); he had got a good deal of himself sorted out by writing it [...]"

(Carpenter 175). Barrie's need to write *Tommy and Grizel* for personal satisfaction is also noted by Andrew Birkin who claims that the Tommy sequel showcased the author's "innermost thought and feelings" (Birkin 39). Birkin also notes that Barrie intended *Tommy and Grizel* "to contain what ordinary biographies omit" (Birkin 39). Thus, Barrie was not concerned about the public reaction that his latest novel would receive, but of his personal need to express his deepest thoughts. By exposing his innermost thoughts and feelings, Barrie created his most personal novel to date. Thus, the issues of Edwardian masculine identity and social alienation that are prevalent throughout the novel are of personal importance to Barrie.

The two Tommy novels are Barrie's first novels to explore the youth maturity dichotomy. The novels combined depict the tension between youth and maturity and the sense of responsibility and incompleteness that Barrie associates with each, a prevalent theme that later appears in *Peter Pan*. *Tommy and Grizel* showcases the eponymous character's masculine anxieties and his inability to intimately connect with the female sex, complexities that both Peter and Hook demonstrate in his later work. Tommy displays some characteristics that later belong to Peter, some that belong to Hook, and some that are shared by both. For instance, like Peter, Tommy is a boy "who could not grow up" and could not love women: "He was a boy only. She knew that, despite all he had gone through, he was still a boy. And boys cannot love" (*Tommy and Grizel* 38). Just as Tommy receives love from Grizel but is unable to reciprocate the affection, Peter is loved or sexually desired by every female character in the text, yet he is too occupied with Hook to return the sexual interest. However, like Hook, Tommy in *Tommy and*

*Grizel* is physically an adult and has an intense interest in the arts: "[...] he loved flowers (I have been told) and sweet music (he was himself no mean performer on the harpsichord); and let it be frankly admitted, the idyllic nature of the scene stirred him profoundly" (P.P. 174). Hook, I would argue, represents the sentimental aspects of Tommy while Peter is more representative of the protagonist's social detachment and vanity. The parallels between Tommy, Peter and Hook are numerous. As I will later argue that Peter and Hook, together, constitute a composite identity, the similarities shared by the three protagonists are significant.

More importantly, the novel showcases Barrie's dissatisfaction with Edwardian gender conventions. While this concern is explicated in *Tommy and Grizel*, it is more subtly implied in *Peter Pan*. Given the similarities between the two texts, it can be assumed that the societal pressures that disrupt Tommy's life are also the pressures that restrict Peter and Hook from expressing their true feelings and that confine the two to maintain their social facades. As Wilson notes, the opening chapters of *Peter Pan* offer a glimpse of Edwardian life. The first two chapters focus on the constructs of nineteenth-century life, particularly the Edwardian concepts of gender and class (Wilson 567).Within the first two pages Barrie manages to depict the negotiations of gender within the Edwardian familial unit. Mr. Darling is the breadwinning father who, like other Edwardian men, is expected to "know about stocks and shares" (P.P. 8). Barrie reveals his criticism when he narrates:

> Of course no one really knows, but he quite seemed to know, and he often said that stocks were up and shares were down in a way that would have made any woman respect him. (P.P. 8)

This excerpt demonstrates Barrie's critical position of the Edwardian construct of the male identity. As demonstrated, Barrie depicts nineteenth-century gender roles as limiting. Essentially what Barrie addresses here is that Edwardian society has a very narrow concept of gender identity. Barrie's critic of Edwardian conventions is emphasized in the 1928 introductory note to the play *Peter Pan, or The Boy Who Would Not Grow Up*: "That is what we call the Darling house, but you may dump it down anywhere you like, and if you think it was your house you are very probably right" (P.P.II 17). This confession suggests that Barrie is not just criticizing the Darling family, but nineteenth-century familial constructs in general. However, without reading *Tommy and Grizel*, the novel that establishes Barrie's social criticism, and without this 1928 introductory note, readers may incorrectly assume that Barrie's criticism is based solely on the Darling family and therefore miss the social significance of the opening chapters. Thus, by reading the *Peter Pan* stories collectively, the reader is provided with further insight into Barrie's thematic concerns.

Although *Tommy and Grizel* is arguably Barrie's "finest work," very few scholars have written on the *Tommy* novels (Birkin 39). Those who have each present different interpretations of the novels' thematic concerns and its tragic conclusion. Geduld argues that Barrie's *Tommy* novels, specifically *Tommy and Grizel*, "set out to expose the fundamental weaknesses of the artistic temperament" (Geduld 45). With this thematic interpretation, Geduld suggests that Barrie is critical of Tommy's sentiment and unsympathetic to his tragic ending. Geduld explains the novel's conclusion as punishment for Tommy's obsession with fantasy and his disillusioned concept of reality

(Geduld 51). While Chaney agrees with Geduld that "the central problem" of the novel is "Tommy's capacity for fantasy," she also suggests that an essential thematic concern is "the disastrous relationship of the ill-fated young couple," one that reflects Barrie's own troubled marriage with Mary Ansell (Chaney 162). Unlike Geduld, Chaney argues that Barrie "clearly [felt] great sympathy" for his male protagonist (Chaney 163). Although she believes that Barrie sympathized with his protagonist (as Tommy is a fictional representation of himself), Chaney argues that Barrie lets him die as punishment for his "unfaithfulness to Grizel," demonstrating his own guilt and sense of responsibility for his failed marriage (Chaney 163). Nash is one of the few scholars who recognize Barrie's concern of societal constructs of masculinity. Nash addresses how these social constructions of gender identities have negative effects on individuals who do not match "normative" standards (Nash 120). Nash argues that it is not Tommy and his sentiment that is problematic but the society that exerts pressure upon him "to fulfill the ascribed conditions of normative masculinity" (Nash 119). While Nash and I agree that Barrie's primary thematic concern is society's concept of masculinity and the societal pressures to conform to its rigid standards and conventions, we disagree on the reasons for Tommy's inability to love Grizel.

Nash suggests that because of his heavy involvement in fantasy Tommy is incapable of loving another person: "he can only fall in love with the products of his own imagination" (Nash 119). While Tommy becomes absorbed in the self-created world of fantasy, his fascination with the realm of fiction is not the cause of his inability to love Grizel. Instead, his involvement with the fictional is a result of his inability to have

sexual feelings for a woman and thus conform to concepts of masculine normality. . While Tommy is capable of loving another individual (as demonstrated with his sister), he cannot feel sexual love for women like the other men in the text can. He expresses his agony about this incapability to Grizel: "I want to love you, dear one, you are the only woman I ever wanted to love, but apparently I can't" (T.G. 186). Although Tommy "tried so hard," he "could not love her" (T.G. 303). As Tommy demonstrates the desire to passionately love Grizel, the narrator explains that his inability to do so is not a fault of hers, nor is it a reflection of Tommy's disinterest, but is something much deeper and uncontrollable: "Ah, if only Tommy could have loved in this way! He would have done it if he could. If we could love by trying, no one would ever have been more loved than Grizel" (T.G. 174). While he has no power to improve his alienated situation in reality, he has full control over the outcome of his fictional creations. Through his imagination, Tommy can be like other men and fantasize about heterosexual "normality". Further, Nash's argument that Tommy is too engrossed in his work to have time to love Grizel is faulty, for Barrie demonstrates that Tommy is fully capable of devoting his life to another, as confirmed by his former relationship with his sister. Nash argues that Tommy's sentiment and obsession with fantasy "literally unsex him" (Nash 118). Essentially, to explain the protagonists lack of heterosexual interest, Nash suggests that Tommy is an asexual being, an argument that has previously been applied to explain Barrie's own sexual ambivalence (Carpenter 178).

Throughout the novel, Tommy's inability to love is connected to his sentimental masculinity. In the introductory chapters of *Tommy and Grizel*, Pym, Tommy's

employer, highlights the ideal characteristics of manhood. Pym reveals that facial hair is a masculine identifier and a feature that generates heterosexual success: "With his beard he could have bought an annuity or a cottage in the country, he could have had a wife and children and driven his dog-cart and been made churchwarden" (T.G. 3). In addition to the beard as a signifier of the individual's manliness, this statement also reveals that a "wife" and "children" are indicators of the man's masculinity and success in the patriarchal world. This account of ideal masculinity is directly contrasted with the "boyish" description of Tommy; the narrator describes Tommy as "a pasty-faced boy" with a "squeaky voice" (T.G. 4). Tommy's "squeaky voice" is immediately contrasted with Pym's "voice that shook his mantelpiece ornaments" (T.G. 5). Although his lack of facial hair and his squeaky voice deviate from the ideal depiction of masculinity which the narrator outlines early in the text, it is his inability to passionately love a woman that more significantly separates him from the other men in the novel. While conversing with Grizel, Tommy says, "I seem to be different from all other men; there seems to be some curse upon me" (T.G. 186). The curse that Tommy refers to is his sentiment and inability to love a woman, which alienates him from heterosexual society.

Tommy does not understand his inability to sexually love Grizel; he says that he is a "puzzle to [him]self" (T.G. 290). The only knowledge that he has about the issue is that he is unlike "other" men. When Grizel questions Tommy about his love for her, he says:

> 'That is how others would put it, I suppose,' he replied. 'I believe they would be wrong. I think I love you in my own way, but I thought I loved you in their way, and it is the only way that counts in this world of theirs. It does not seem to be my world. I was given wings, I think, but I am never to know that I have left the earth

> until I come flop upon it, with an arrow through them. I crawl and wiggle here, and yet'—he laughed harshly—'I believe I am rather a fine fellow when I am flying!'. (T.G. 290)

This is a very important and revealing passage, which goes ignored by Barrie scholars. Firstly, this excerpt reveals Tommy's marginalization; when Tommy refers to men as "others" and "them" he is speaking from the margins, positioning himself as an "other". Later on in this same conversation with Grizel, Tommy articulates his inability to belong to society and his desire to modify his unfortunate situation, "I don't know why I am as I am, but I shall try to change" (T.G. 291). Secondly, this passage displays Tommy's need to justify his uniqueness by imagining that he was given "wings" and that his otherness is intentional and not without purpose. Thirdly, the image of cupid, a fairy-like creature that symbolizes heterosexual passionate love and happiness, highlights his desire for nineteenth-century ideals of normality, an image that reoccurs in *The Little White Bird.*

To further demonstrate Tommy's distinctiveness, Barrie contrasts him with David, the doctor and Elspeth's husband. Indeed, throughout the novel, David and Elspeth's happy marriage is contrasted with the disastrous relationship of Tommy and Grizel. While David's marriage is depicted as harmonious and productive, as it produces a child, Tommy's relationship has negative affects on both himself and Grizel. At one point, the narrator discusses the two types of men, the "Davids," who become professionally successful husbands and fathers and the "Tommies," who do not (T.G. 392). This contrast is later evident when Tommy wears Dr. McQueen's over-coat, metaphorically demonstrating his last attempt to conform to masculine standards. The coat, a symbol of masculinity, literarily suffocates him to death: "The collar of the old

doctor's coat held him fast" (T.G. 443). In short, Tommy is figuratively suffocated by societal pressures of masculinity.

Earlier in the novel, Pym hires the orphaned Tommy and raises both him and Elspeth for three years. During these years Pym had "been damming him for his indifference to the [female] sex during the greater part of them" (T.G. 12). Tommy is noted as "never join[ing] in the somewhat free talk about the other sex in which many men indulge" (T.G. 450). Recognizing Tommy's disinterest, Pym advises him to conform to heterosexual normality by marring Grizel. Pym is perplexed by Tommy's lack of interest in the opposite sex and explains that Tommy's disinterest is abnormal for a young man and that at his age "the blood would have been coursing through [his] veins" (T.G. 21). He advises Tommy that if he does not soon marry, he will be "doomed" in life (T.G.. 22). Pym further stresses the importance of conforming to nineteenth-century ideals of heterosexual normality when he states that if he "can't" conform then "all is over with [him]" (T.G. 22). Pym's warning reflects the mode of thought that emerged in the late Victorian era. While discussing Foucault, Nash explains that:

> The last third of the 19th century was a crucial moment in the history of sexuality: studies in science and sexology contributed to an enormously influential paradigm shift where sexuality was no longer seen predominantly in terms of sexual acts but in term of personality traits. From this period on, not only was one male or female but homosexual or heterosexual as well. (Nash 119)

Sussman explains that "normative bourgeois masculinity enforces compulsory heterosexuality and compulsory matrimony" (Sussman 5). According to Sussman, Tommy's sentimentality would have been considered to be entering "the dangerous zone of feminization and even effeminacy" (Sussman 5-6).

Taking Pym's advice, Tommy tries to conform to Edwardian ideals of masculinity by growing "a short brown beard" and attending "dancing class" to prepare for social interaction with the female sex (T.G. 22). The narrator describes Tommy's new masculine appearance as nothing but a social façade: "but now the short brown beard has come, and he was for ever hidden from the world" (T.G. 22). Although Tommy now has the appearance of an Edwardian successful man, his new attire does not alter Tommy's sentimental mentality and his inability to have sexual feelings for the opposite sex. Tommy's attempt to conform to Edwardian ideals of masculinity is highlighted during a social event following Pym's warning:

> This one was a bearded stranger who, when he knew that Pym and his friends were elsewhere, would enter the bar with a cigar in his mouth and ask for a whiskey and water, which was heroism again, for smoking was ever detestable to him and whisky more offensive than quinine. But these things are expected of you, and by asking for the whisky you get in to talk with Dolly [...]. (T.G. 24)

When Barrie uses the pronoun "you" in this excerpt, he is referring to the ideal man, and his utilization of the name "Dolly" is a synecdoche for all women. Essentially what Barrie exhibits here is that according to Edwardian gender standards one must conform to these particular notions of masculinity in order to attract female attention and eventually fulfill one's expected role in a heterosexual marital union.

Due to the social pressures to marry, as represented by Pym's constant promotion of heterosexual normality, Tommy desperately attempts to satisfy societal conventions. In addition to growing facial hair and taking on "masculine" habits, Tommy also forces himself to interact with women as "others" do in an attempt to "uncork himself" (T.G. 15). Tommy's inability to comprehend his sexuality is evident here, for, early in the

novel, he mistakenly believes that he has the power to alter his sexuality by removing the cork that blocks his ability to love women:

> Was it because he never tried to uncork himself? Oh, no! It was about this time that he one day put his arm around Clara, the servant, not passionately, but with deliberation, as if he were making an experiment with machinery. (T.G. 15)

Barrie's utilization of the explanation mark stresses Tommy's effort to conform to masculine and heterosexual standards. This occurrence with Clara is one of the many ways that Tommy tests his sexuality to determine if he has any heterosexual tendencies. Barrie explains that Tommy "endured" "all the social tortures [...] in the hope that at last the cork would come out" (T.G. 23). However, no matter how much Tommy tried and wanted to change, he could not make himself love the opposite sex.

To fully conform to Edwardian standards, as highlighted by Pym, Tommy must marry a member of the opposite sex. Although Tommy's indifference with women is socially objectionable, his relationship with his sister relieves societal anxiety. Initially, Tommy's devotion to his unwedded sister appears heroic. More significantly, it is a way to justify his inability to devote his life to another. Essentially, as long as there is an active female presence, social anxiety is relieved. When Elspeth announces her engagement to David, Tommy is devastated. Although David brings Elspeth great happiness, Tommy is dissatisfied with her marital plans. It is not out of his dislike for David that Tommy does not accept the engagement but rather that now that Elspeth is with another man, he no longer has an excuse for his bachelorhood. Once she is married and removed from his responsibilities, Tommy is expected to fulfill his societal expectations as a nineteenth-century man and marry. Even Elspeth begins to

acknowledge Tommy's unique masculinity and disinterest in heterosexual normality and begins to pressure her brother to marry "like other people" (T.G. 286).

With Elspeth out of the picture, Tommy decides to "sacrifice" his true self and marry Grizel (T.G. 385). Tommy conceives the marriage as the "generous" thing to do, not a commitment based on love (T.G. 385). Although Grizel accepts his offer, she too acknowledges his inability to love her:

> She thought that is was very sweet of him to try so hard; sweeter of him than if he really had loved her, though not of course quite so sweet to her. He was a boy only. She knew that, despite all he had gone through, he was still a boy. And boys cannot love. (T.G. 416)

Although they are both aware that he "did not love her" as she "love[ed] him," "as married people ought to love," they pretend to have a happy marriage (T.G. 417). Lisa Chaney argues that *Tommy and Grizel* is "a sad book" because of the failure of the protagonists' marriage and Tommy's "powerlessness to do anything about it" (Chaney 164). Chaney argues that the novel becomes even more tragic with the realization that Tommy and Grizel's marriage is a reflection of Barrie's own failed relationship with Mary Ansell (Chaney 164). While it is tragic that Grizel will never be loved by Tommy the way that she loves him, the real tragedy lies in the reason for his inability to return her affection and his having to pretend to want to marry her to uphold the heterosexual norms that society expects of him. This thought is further elucidated by Sedgwick, who remarks, "Grizel's tragedy is not that the man she desires fails to desire her—which would be sad, but, the book makes clear, endurable—but that he *pretends* to desire her" (Sedgwick). Due to the social pressures to conform to nineteenth-century standards of masculinity,

Tommy pretends to love Grizel "in their way," the way that "others" do, in the "only way that counts" in the world of heterosexuality (T.G. 290).

The pretence behind Tommy and Grizel's seemingly happy marriage negatively affects both individuals. For Tommy, it is complete torture (T.G. 22). The narrator explains that Tommy "had the most gallant struggles with himself" when trying to become the man that is socially expected of him (T.G. 21). In order to conform to nineteenth-century standards of masculinity, Tommy "sacrifices" his true self and "played the lover to Grizel" (T.G. 423). This façade destroys Grizel's potential for marital happiness and has even more severe affects on Tommy, the pretender. While Tommy's masculine façade and heterosexual union temporarily calm the social critic of his sentimental masculinity, they do not provide permanent security and relief. Eventually, Tommy's social disguise fails him as he is ridiculed by society. In the novel's conclusion, "a tall, thin woman," ridicules Tommy and imprisons him in a gated flower garden (T.G. 443). The woman, Lady Pippinworth, a woman of high society, is used to represent the societal view of men like Tommy. After stealing his manuscript, Tommy chases Lady Pippinworth outside to the garden. When Tommy finally catches up to her, she laughs at and ridicules him for his inability to catch her and for showing signs of weakness:

> A tall, thin woman was standing some twenty yards off among some holly-trees. She kissed her hand mockingly to him and beckoned and laughed when he stood irresolute. (T.G. 443)

While Tommy desperately tries to catch her by taking "fierce steps," he is not quick enough to reach her (T.G. 443). Lady Pippinworth interprets Tommy's poor athleticism

as a signification of masculine weakness, a weakness that she continues to ridicule. As Lady Pippinworth's reaction to Tommy is used to represent society's perception of the sentimental protagonist, his imprisonment is a form of societal punishment for his inability to conform to Edwardian ideals of the masculine identity.

Tommy's tragic death emphasizes his social alienation and highlights the negative effects that nineteenth-century constructions of gender identities have on the individual. For his inability to conform to nineteenth-century constructs of masculinity, Tommy is metaphorically imprisoned by society: "She [Lady Pippinworth] darted into the flower-garden, pulling the gate to after her. It was a gate that locked when it closed, and the key was gone" (T.G. 443). When he is finally locked up in this prison, Lady Pippinworth applauds the success of his capture. Her satisfaction about Tommy's unfortunate situation and his metaphorical imprisonment demonstrates how his society considered effeminized men as criminal-like. Emotionally detached from Tommy's suffering, Lady Pippinworth watches Tommy while he suffocates to death:

> He climbed the wall, but, as he was descending, one of the iron spikes on the top of it pierced his coat, which was buttoned to the throat, and he hung there by the neck. He struggled as he choked, but he could not help himself. He was unable to cry out. The collar of the old doctor's coat held him fast. (T.G. 443).

Essentially, Tommy is persecuted for his "unmanliness" (his sentiment). The method of persecution reflects his crime; unable to successfully conform to nineteenth-century standards of masculinity, Tommy is suffocated by an iron spike, a symbol of masculine sexuality.

Like Peter in both *The Little White Bird* and in *Peter Pan*, Tommy attempts to escape societal constraints by immersing himself in fantasy. As Tommy's problems with

society begin in his adult years, he believes that if he lived "in a world of boys and girls" his problems would disappear (T.G. 174). Tommy's idealization of childhood causes him to frequently escape reality through his recollection and his imagination to a make-believe world where he is still a child: "Ah, if only Tommy could always have remained a boy" (T.G. 305). The sentimentality that Tommy displays in his adult years and that creates social anxiety was praised by his community during his childhood. After reading Tommy's latest novel, Grizel is angered by the sentimental nature of his writing:

> I think it is a horrid book. The more beautifully it is written the more horrid it seems. [...] I see why you always avoided telling me anything about the book, even its title. It was because you knew what I should say. It is nothing but sentiment. You were on your wings all the time you were writing it. (T.G. 318)

This excerpt demonstrates society's negative attitude towards masculine sentimentality. Tommy must hide his "sentimental" novel from Grizel in order to maintain his masculine façade. Grizel expresses her dissatisfaction with the sentimental nature of his book when she admits to him that she wishes he was "a real man" (T.G. 318). Tommy becomes most submerged in fantasy when writing his last novel, *The Wandering Child*, where he imagines a utopian world that is free from the pressures and the responsibilities of adulthood.

In *The Little White Bird*, the first text to introduce the "wandering child" as Peter Pan, Barrie further addresses the issues of Edwardian masculine identity and further explores the concept of the child who escapes social constraint by avoiding adulthood. The narrator, who goes by Captain W, is a middle-aged and lonely bachelor. As a single middle-aged man, the narrator feels the need to demonstrate his masculinity. As noted by Geduld in James Barrie, Weston La Barre states that "a woman can give proof of her

femaleness in a very simple and irrefutable way, by having a baby—but a male must always prove something, his manhood within the group" (Geduld 55). This excerpt explains what Geduld calls "the battle of the sexes" (Geduld 55). To demonstrate his manhood and heterosexuality, the narrator creates an imaginary child that he calls Timothy. Timothy is created to compete with his neighbors, who have just had a son. Once Mary (the son's mother) and her husband separate, the narrator's masculine rival is removed. Following the separation of his neighbors, the narrator decides to make "away with Timothy," and fictionalizes his death (TLWB 51).

In this novel, the wandering child that appears in *Tommy and Grizel* is given the name Peter Pan. As Williams notes, the name Pan has significant meaning; it refers to a mythological deity (Williams 487). Chaney further explains that Pan is a "pipe-playing god, symbolizing a state of nature, who luxuriates in immediate gratification and lives unhindered by social constraint" (Chaney 199). Perhaps this is what Barrie initially intended Peter to be, a boy removed from the pressures of society. In *Tommy and Grizel*, Tommy cannot abandon his boyhood, and desires to be a child:

> Poor Tommy! He was still a boy, he was ever a boy, trying sometimes, as now, to be a man, and always when he looked round he ran back to his boyhood as if he saw it holding out its arms to him and inviting him to come back and play. He was so fond of being a boy that he could not grow up. In a younger world, where there were only boys and girls, he might have been a gallant figure. (T.G. 122)

In this passage, the narrator implies that a "younger world" of only children would be a utopian society and remove him from the societal constraints that confine him. Captain W in *The Little White Bird* also shares this desire for boyhood; in the introductory chapter of the novel, he says, "I wish I was a little boy like David" (*The Little White Bird* 2). Both

Tommy and the anonymous narrator misleadingly believe that children are unhindered by social constraint. As the *Peter Pan* story becomes further developed, especially in the 1911 novel, *Peter and Wendy*, it is evident that boys and girls are also confined by social ideals and constructs. The societal pressure for the child to conform to gender constructs is also demonstrated in the *Peter Pan* novel with Wendy who is expected to fulfill a certain societal role. To avoid the pressures of nineteenth-century society, Wendy abandons the primary world for the secondary world of Neverland. However, even in the secondary world, Wendy conforms to nineteenth-century ideals of femininity by acting as both mother and wife. Wendy's inability to escape Edwardian constructs of gender in Neverland demonstrates the failure of this form of escape. Although most characters in the *Peter Pan* stories desperately try to escape reality and its social constraints, they are unable to permanently abandon societal pressures.

In *The Little White Bird*, Captain W, the anonymous narrator, who Chaney argues is "a barely disguised Barrie," accuses parents of "altering" their children from their natural state (TLWB 3). Essentially what the captain is accusing parents of doing is repressing the child's drives and conditioning them to conform to particular roles expected by society. Captain W recognizes the negative effects of the regulating process on the individual, as explicated with Tommy in *Tommy and Grizel*, and attempts to protect David from this reality by submerging him in the fantasy world of fiction. The Captain's views on growing up are demonstrated in the stories of Peter Pan that he tells to David. In these stories, a young infant flees from reality to avoid adulthood and to remain a child forever.

These early *Peter Pan* stories are important, specifically *Tommy and Grizel*, because they reveal Barrie's social criticism and his negative attitude towards the confining nature of Edwardian conventions of gender. While Barrie is also critical of Edwardian conventions in *Peter Pan*, his social critic is more subtly presented than it is in *Tommy and Grizel*. As in Tommy and Grizel, many of Barrie's protagonists deviate from nineteenth-century ideals of masculine normality. Chapter Three will further explore Barrie's portrayal of masculinity in *Peter Pan* and also examine the concept of male homosociality. In Barrie's *Peter Pan*, male characters escape reality and form homosocial communities in Neverland. While Peter Pan is similar to Tommy's concept of the wandering child, it is far from the utopian society free of constraints that he had envisioned.

CHAPTER THREE:

The "Cut Flower" and "Insolent Youth": Male Homosociality in *Peter Pan*

As earlier explored and discussed, many of Barrie's novels are evidently early prototypes of *Peter Pan*. Geduld notes that, "although Peter was never to grow up, he nevertheless developed as a character from book to book and through more than one genre" (Geduld 53). It is apparent that Barrie had particular thematic concerns and early conceptions of the *Peter Pan* myth that he could not fully articulate in the early stories; thus, each text provided new insight into reoccurring thematic concerns and displayed the evolving myth of the boy who could not grow up and his relationship with the Captain. It is not that these early novels are incomplete but that together they demonstrate an evolutional development of thematic content that is later united and refined in *Peter Pan*. For instance, Barrie begins his exploration of the child mind, sentimental masculinity, and the limitations of the patriarchy in *Sentimental Tommy*. While *Sentimental Tommy* was a great success, it is a fairly simplistic story without too much of a philosophical component. Its sequel, *Tommy and Grizel*, deals with much of the same thematic concerns as *Sentimental Tommy* but is much different in tone and perspective. While *Sentimental Tommy* reads as a fairly conventional Victorian text, *Tommy and Grizel* is written from a more Modernist perspective, focusing on the alienation of the individual and the need for the transformation of Edwardian codes of normality. In *The Little White Bird*, Peter Pan, the representation of eternal youth, makes his first full-fledged appearance. The chapters devoted to the young boy were later extracted and published as

*Peter in Kensington Gardens* (1906). In *The Little White Bird*, Barrie further develops the myth of Pan and the thematic concerns that constitute the text, male homosociality, heterosexual uncertainty, and the youth / maturity dichotomy.

Barrie combines all of these themes and articulates them in one narrative, *Peter Pan*. In his numerous novels and plays, Peter and Hook are by far Barrie's most complex characters and are the protagonists in his most complicated narrative. However, the text itself is deceptively simple. A boy named *Peter Pan* flies into nursery windows and saves children from the constraints imposed by familial and societal structures to offer them, eternal youth and endless adventures in Neverland. The decision to fly off to the magical island of Neverland seems to be an easy one, but, in actuality, it is quite complex. By choosing eternal youth these children are forever restricted from returning to their families and are unable to experience maturity and adulthood. As Carpenter notes, there is a tremendous "price that has to be paid by those who choose to remain as children" (Carpenter 179). The complexity of the decision demonstrates the universal tension between youth and maturity, and our inability to occupy both. The complexity of Neverland is reflected by the social facades of its two main residents, Peter and Hook.

Due to his fear of societal constraints, the externally joyful boy is secretly unhappy with his eternal existence in Neverland, which he finds unfulfilling. Similarly, Peter's "enemy," who is alleged to be the most feared pirate in Neverland, is actually a depressed and insecure aging man who is alienated from both his crew and the Lost Boys. Although both Peter and Hook construct brave facades, they are both lonely and scared. While the enchanted Neverland is indeed a fantasy world, it is not removed from the

societal pressures imposed on the individual in the real or primary world. R. D. S. Jack states that Barrie's Neverland is a secondary world used "to explain the problems of life within a literary and self-reflexive world" (Jack 195). Essentially, Barrie utilizes Neverland to subtly reveal the problematic nature of reality and nineteenth-century conventions.

The two male protagonists, Peter and Hook, incorporate between them Barrie's multiple thematic concerns. While Peter and Hook appear to be contrasting enemies, the two characters are undeniably attracted to each other. This attraction is based on their mutual incomplete notions of the self, which is temporarily relieved in the presence of the other. Although both characters publicly exude confidence, Peter and Hook lack fundamental elements for which they secretly long. As mentioned in my introduction, in this text, childhood and adulthood, or immaturity and maturity, are antimonies, or more appropriately, an example of Albert Camus' notion of the mighty oppositions; both Peter and Hook desperately seek to be both man and boy, and therefore can never be content in their present positions or façades. Peter, the eternal boy, lacks maturity and the experiences of adulthood while Hook lacks immaturity; it is only when Peter and Hook interact that the two partial beings combine to create one composite persona, and fill the isolating void in each other's otherwise empty existence. This is not to imply that the two characters selfishly utilize the other for self-completion; Barrie makes it very evident that both Peter and Hook enjoy the companionship of the other. Although Hook has the company of his crew and Peter of the Lost Boys, the manner in which the two "Captains" conduct their communities implies their dissatisfaction. They are much more entranced

with each other than they are with the other residents of Neverland. Peter's transformation, as "Captain Pan," following Hook's death, reveals the character's dependence on the pirate's existence. While their attachment to the other derives from their interdependency and the sensation of self-completion that arises when the two characters are together, they also display a deeper homosocial bond that is based on their mutual understandings of the other.

To understand the homosocial relationship of Peter and Hook, it is first necessary to examine the characters' sense of incompleteness that provides the basis for their attraction to the other. Peter and Hook each represent a portion of being that the other lacks; Peter is an image of eternal youth, while Hook is a representation of maturity. While publicly both characters exude confidence, privately both are dissatisfied with their current social positions in Neverland. Their dissatisfaction with their present identities is revealed through their mutual fear of time and reality. Both Peter and Hook attempt to escape time and try to achieve immortality. Due to Peter's primary fear of growing old, and all that adulthood entails, he escapes from reality in Neverland to gain eternal youth, and immortality. When Peter, as an infant, hears his parents "talking about what [he] was to be when [he] became a man", he "[runs] away" in an attempt to avoid the responsibilities of adulthood (P.P. 41-42). Above all else, Peter fears the inescapable time of the "primary world," what Tolkien describes as the realm of reality, and permanently resides in the "secondary world," the realm of fantasy (Tolkien 140). However, by escaping the evolving time of the primary world, Peter can never experience further maturity or knowledge; he must forever remain the same.

Peter's short-term memory and "no sense of time" provide him with the ability to avoid reality and the structures of time (P.P. 231). In *A General Introduction to Psychoanalysis*, Freud equates forgetfulness with painful memories, stating, "the forgetting of impressions and experiences shows the working of the tendency to ward off from memory that which is unpleasant" (68). With his short-term memory, Peter can repress the unpleasant thoughts of the primary world, thoughts that he subconsciously desires. Peter is entranced by Hook because the man is a representation of everything that Peter secretly desires of the primary world, maturity, wisdom, and experience. His poor ability to recollect also enables him to temporarily repress this desire for Hook. Peter's secret desires for human experience and Hook are particularly painful because they are unobtainable; due to Peter's socially constructed façade as the brave child who refuses to grow old and Hook's greatest rival he is restricted from revealing his secret desires. As he is unable to fulfill these desires, Peter represses his thoughts from consciousness. I argue that his short-term memory only provides temporary relief from these painful desires because his unhappy thoughts often seep through to his consciousness, causing tremendous pain.

Peter further detaches himself from the primary world and distorts his sense of reality through the game of "make-believe": "Make-believe was so real to him that during a meal of it you could see him getting rounder" (P.P. 107). Although Peter has a subconscious longing for a mother, a desire that is revealed throughout the novel with his many attachments to female figures, his immense fear of adulthood prevents him from fulfilling this desire: "no one is going to catch me and make me a man" (P.P. 230).

Furthermore, while publicly Peter presents a brave facade, when he visits the adult Wendy he is immediately "afraid" of her maturing physique and "cr[ies] in pain" at the sight of the "grown woman"(P.P. 239-240). Although Peter reveals a desire for aspects of the primary world, his fear of time and death prohibits his physical and mental growth. Peter's suppressed desires for elements of the primary world, which are highlighted by his games of pretence, demonstrate his dissatisfaction with his eternal state of youth in Neverland.

For Hook, the fear of time is more literal. Throughout the text, Hook struggles to cope with his adulthood and rapidly aging body. Michael Egan argues, "at the moment of his amputation Hook's time starts to run out" (Eagan 52). Immediately following the removal of his "right hand," the ticking crocodile begins to hunt the maturing pirate (P.P. 66). The amputation of Hook's hand and the ticking crocodile represent the rapid aging process, for when the reptile finally catches the pirate the clock stops ticking and Hook's time in Neverland expires. While quietly reminiscing with Smee, Hook admits that "the fear that haunts [him]" is that the crocodile, which after swallowing his right hand persistently follows the pirate, will eventually get "the rest of [him]" (P.P. 83). To further demonstrate Hook's aging, Barrie metaphorically compares the pirate to a "cut flower"; as a cut flower quickly deteriorates, this metaphor highlights Hook's rapidly maturing body and foreshadows his upcoming death (P.P. 188). Due to the ticking crocodile, Hook is constantly reminded of his own mortality. Although Hook's death is unavoidable, he chooses to run from it as long as possible:

> He sat down on a large mushroom, and now there was a quiver in his voice. "Smee," he said huskily, "that crocodile would have had me before this, but by a

> lucky chance it swallowed a clock which goes tick tick inside it, and so before it can reach me I hear the tick and bolt." He laughed, but in a hollow way. (P.P. 83)

Instead of accepting the aging process and confronting his fear of death, Hook attempts to run from time. Hook's obsession with capturing Peter derives from the boy's eternal youthfulness and the immortal legacy of defeating the mythical Peter Pan. Just as Peter pursues immortality in Neverland through his eternal youthfulness, Hook attempts to achieve immortality by defeating Peter: "Fame, fame, that glittering bauble, it is mine" (P.P. 186). Since Hook cannot obtain Peter's eternal youth, his only chance of eluding mortality is by immortalizing his name through defeating the mythical boy. However, while chasing Peter, Hook develops an attachment to the boy that prevents him from fulfilling this action.

Unlike Peter who relies on the shot-term quality of his memory to alleviate his self-deficiency, Hook's articulate nature prevents such repression of past experiences. As the narrator describes, "the elegance of [Hook's] diction, the distinction of his demeanour, show him one of a different class from his crew" (P.P.II 42). He is also noted to have "a thesaurus in his cabin", and a "gigantic brain" (P.P.II 73, 1911 193). Hook's elevated education is something that Peter can never obtain. Barrie reveals that Hook was once a member of the primary world, as he was educated at "Eton". These refined and articulate qualities separate him from Peter's naïve state of immaturity and pretence. Unlike the extraordinarily educated man, Peter "was the only boy on the island who could neither write nor spell," as such education is only provided in primary school and would suppress and order the boy's instinctual drives to prepare him for adulthood (P.P. 109-110). Due to Hook's education and experiences, he is unable to reach Peter's naïve

state of mind. Although as an adult, his instinctual drives have been repressed, he is unable to easily suppress his painful desire for Peter's youth. As much as Hook tries to mentally suppress his past experiences and his desire for youth, his "galling remembrance" prevents such forgetfulness (P.P.II 43). For instance, throughout the novel Hook recalls memories of his youth, which he unsuccessfully attempts to ignore: "for a moment he recalled innocent days when—but he brushed away his weakness with his hook" (P.P. 122). This passage elucidates Hook's inability to permanently suppress painful memories. Peter's eternal youthfulness is also a constant reminder of Hook's adulthood and his inability to reverse time. When he encounters the boy's youthful confidence he becomes immediately agitated:

> The open mouth, the drooping arm, the arched knee: they were such a personification of cockiness as, taken together, will never again, one may hope, be presented to eyes so sensitive to their offensiveness. They steeled Hook's heart. (P.P. 175)

Unable to reach Peter's state of immaturity, Hook must literally battle his desire for youth until his death.

To further demonstrate their incomplete identities, Barrie repeatedly utilizes the adjective "hollow" to describe Peter and Hook, indicating that they both require something to fill their emptiness. For instance, Hook's laughter is described as "hollow" (P.P. 83). Similarly, in the chapter titled "The Mermaids' Lagoon", in the midst of reflection, Hook emits "a hollow moan" (P.P. 121). Peter utters "a hollow groan" while reminiscing about his mother, who "barred" the "window" shut, forcing him to return to Neverland (P.P. 83, 153). Barrie's utilization of "hollow" to describe Peter and Hook's verbal expressions underscores their similarities. The word also suggests that both

characters are missing fundamental elements for which they secretly long and reveals a void in both Peter and Hook's identity. The word hollow also carries a Freudian connotation. In *The Interpretation of Dreams*, Freud uses the word "hollow" to symbolically represent the female genitalia. Just as Freud symbolically represents the male organ with things that resemble its phallic shape, he, not without controversy, equates the female genitalia with hollow objects that are "capable of acting as receptacles" (Freud 139). In this way, hollow representations symbolize a lack of the male organ. Although Peter and Hook are not of the female sex, the Freudian use of hollow to represent a fundamental lack corresponds with Barrie's use of the word.

Peter's lack, or incompleteness, derives from his eternal state of youth. Carpenter elucidates Peter's tragic deficiency and discontent with his immortal status when arguing that Peter will never fulfill the experiences of a real person:

> For him, in consequence, there can be no maturity, no increase in wisdom, no procreation, not even death. There is only forgetting and starting out all over again. Peter is condemned to live out the same events every time a new generation of children follows him to the Never Never Land. (Carpenter 180)

In the stage notes for the scene "The Mermaids' Lagoon," Barrie reveals Peter's desire to be human and to experience life. During his escape from the mermaids, Peter appears fearful for the first time in the text: "A tremor ran through him, like a shudder passing over the sea" (P.P.II 131). The conscious sensation of fear momentarily fills Peter with life and temporarily permits him the sentiment of a "real boy": "(with a drum beating in his breast as if he were a real boy at last). To die will be an awfully big adventure" (P.P.II 61). In this passage, Peter consciously desires the life of a "real boy", accepting that death is part of the human experience. Furthermore, the "at last" of that sentence reveals that

Peter's desire to be a "real boy" is not a new development, but a sustained desire which is continuously suppressed by his constant adventures and faulty memory.

Although in Neverland Peter pretends to be happy with his immortal status, he subconsciously desires to be a man. Peter's frequent trips to Victorian Britain and his natural acceptance of fatherhood demonstrate his unconscious desire for maturity. Peter's behaviour of looming outside of Edwardian homes to spy on English families and his natural impulse to form a familial unit with Wendy and the lost boys demonstrate his unconscious desire for adulthood. Even before Wendy's presence in Neverland, the "redskins" refer to Peter as "the Great White Father," a name that was initially intended for the title of the stage play. Although Peter publicly professes his hatred for fatherhood, "he liked this tremendously" (P.P. 139). Furthermore, immediately after Wendy's arrival in Neverland, Peter and she naturally assume the roles of husband and wife, and father and mother. With Wendy's arrival, the lost boys, at Peter's command, "build a house" for their new female guest (P.P. 95). In this house, which models a small Edwardian home, Wendy immediately begins "to do her duty" by "cooking" and minding the children (P.P. 107-108). In the house, a family unit emerges; the lost boys act as her children—Michael, "the littlest", as "the baby"—and Peter fulfills his role as husband (P.P. 105-106). Soon after the construction of the house, the children begin to call Wendy "Mummy" and Peter their "Father" (P.P. 140, 141). To conform to nineteenth-century conventions of familial normality, Peter fulfills the role as the patriarch: "Father knows best" (P.P. 140). While pretending to be a nineteenth-century patriarch, when Peter arrives home he expects the

"children [...] to meet him at the door" and greet his return (P.P. 143). Peter also refers to Wendy as his "old lady" and accepts her as his wife:

> 'Ah, old lady,' Peter said aside to Wendy, warming himself by the fire and looking down at her as she sat turning a heel, 'there is nothing more pleasant of an evening for you and me when the day's toil is over than to rest by the fire with the little ones near by.'(P.P. 144)

However unconscious this behaviour may be, Peter enjoys his position as father and husband. Peter's contentment with this familial structure is only fractured when he realizes that fathers are "old": "it would make me seem so old to be their real father" (P.P. 145). Once he consciously acknowledges the familial structure that he has constructed, Peter rejects his new family and instead assumes the role of Wendy's "devoted son" (P.P. 145). Peter's innate impulse to act as father and husband reveals his unconscious desire for adulthood, but his fear of reality prohibits him from completely accepting aspects of maturity, and therefore restrains him from completeness. In this way, "Peter is a victim of his own worship of immortality", for as long as he remains youthful, he will never fulfill his subconscious desires for adulthood and human experiences (Carpenter 180).

Peter's painful dreams further reveal his extreme sorrow. In chapter thirteen, titled "Do you believe in Fairies?," the narrator describes Peter's excruciating dreams:

> Sometimes, though not often, he had dreams, and they were more painful than the dreams of other boys. For hours he could not be separated from these dreams, though he wailed piteously in them. They had to do, I think, with the riddle of his existence. (P.P. 174)

In this way, and in many others, Tommy and Peter are very similar, as neither can understand the ways of his existence. Although Peter publicly appears joyous and

confident, these dreams reveal his uncertainty and sadness. These dreams also reveal that Peter unconsciously requires elements of the primary world to fulfill his sense of uncertainty and emptiness. Peter attempts to fulfill these desires through his constant adventures with Hook, a representation of what Peter lacks, adulthood and maturity. These adventures not only distract Peter from his state of despondency, they also provide him with a connection to a representation of maturity. Although Peter professes a lack of interest in time, he escapes "the evening meal" to "get the time" (P.P. 140). Here, Peter leaves his favourite game of make-believe to connect with reality. Essentially, Peter's painful dreams and desperate attempts to connect to reality further reveal his dissatisfaction with his present youthful status.

Far from being the antithesis of Peter, Hook shares the boy's self-deficiency, and requires Pan's youthful energy for personal fulfillment. Although Hook appears to be content with his position as the captain pirate, he secretly desires youth. Just as Peter publicly acts as the "proud and insolent youth," Hook appears as the "dark and sinister man" (P.P. 205). These social facades, constructed by Peter and Hook and are presumably based on the forms of societal pressures that are explicitly discussed in *Tommy and Grizel*, must be upheld to maintain their "reputation[s]" in Neverland (P.P. 64). It is Peter and Hook's confident personas that give them the power to act as leaders to their communities. To expose their weaknesses would presumably destroy their masculine identities and superior positions. Both characters are expected by the Neverland community to publicly live up to these self-constructed facades. Although Hook is the most feared pirate in Neverland, he secretly desires the affection of the Lost

Boys. This desire for the children's affection is demonstrated with Hook's jealousy of Smee's lovable reputation: "There was not a child on board the brig that night who did not already love Smee" (P.P. 187). During one of "his darkest hours", Hook, wonders why "No little children love [him]" (P.P. 187). This question reveals his true "profound melancholy," and his innate desire to bond with the children (P.P. 121). To simultaneously uphold his intimidating status and interact with children, Hook must constantly battle the Lost Boys. Since the Lost Boys refuse to provide Hook with affection, the pirate converts his intense desire for youthful interaction into "hatred" for Peter (P.P. 165). According to the narrator, this hatred is not based entirely on Hook's amputation, but also upon Peter's youthful "cockiness" (P.P. 165). After the amputation of Hook's hand, he becomes increasingly insecure: "True, he had flung Hook's arm to the crocodile; but even this and the increased insecurity of life to which it led, owing to the crocodile's pertinacity, hardly account for a vindictiveness so relentless and malignant" (P.P. 165). Hook's physical disability and Peter's public display of youthful confidence are constant reminders of the pirate's deteriorating physique. Due to his deteriorating body and increased insecurity, Hook secretly longs for Peter's youthful energy.

Hook's desire for Peter's youthfulness is not based solely on the boy's immortality but also on his sexual supremacy. While Peter does not acknowledge his own sexual potency, the women in Neverland are instantly enthralled by his masculine energy. Wendy is immediately captivated by Pan's charm, abandoning her life in the primary world and following him to Neverland. Once on the island, Wendy recognizes Peter's paternal potential and immediately establishes a familial unit with him. The sexual

tension between Tinker Bell, Wendy, Tiger Lily, and the Mermaids demonstrates Peter's sexual prominence. Essentially, all the female characters in Neverland are overtly sexual beings that jealously compete for Peter's affection. As Egan notes, Wendy's presence in Neverland pushes Tinker Bell, whose overt sexual nature is demonstrated by her revealing attire, into the role of the "other woman in Peter's life"(Egan 46). This sexual tension is so prominent that the fairy attempts to have the Lost Boys "shoot the Wendy" to eliminate female competition (P.P. 87). The Mermaids are equally hostile towards Wendy, and try to drown her in the lagoon. Peter is aware that all the female characters in Neverland want something from him, though he cannot articulate or imagine what this "something" is (P.P. 145). Unknown to the females in Neverland, Peter is incapable of reciprocating these heterosexual feelings.

Hook's lack of female attention and sexual potency is contrasted with Peter's sexual eminence. His iron hook, an impotent phallic symbol, physically represents the character's sexual deficiency. Similarly, Barrie's metaphor of Hook's condition as "a cut flower" implies the pirate's sexual deficiency; a flower, a sexual mechanism, loses its function of reproduction once it is removed from its roots and earth. By comparing Hook to a flower that has lost its sexuality, Barrie highlights the pirate's impotency. Further, the very image of a dying flower, which droops down, resembles the shape of Hook's iron arm piece. Frustrated with his sexual lack, Hook chases Peter; Hook not only desires Peter's youthfulness, he also wants the boy's libido. As previously mentioned, Hook is most irritated by Peter's display of youthful "cockiness". While many words could be used to describe Peter's vanity, Barrie purposefully chooses a pun with sexual

connotations to describe the boy. By capturing Peter's youthfulness, Hook is essentially attempting to regain his sexual libido. Hook's impotence is also displayed by his inability to fly. Egan points out that in Freudian dream analysis flight is a symbol for sexual intercourse (Egan 46). The only people that can fly in Neverland are some of the children, and the overtly sexual fairies that frequently attend communal orgies. While Peter is the best flyer in Neverland, Hook lacks the sexual ability of flight.

Just as Peter's loneliness is revealed by his painful dreams, Hook's alienation is revealed through his thoughts, and vocally expressed through his intimate conversations with Smee. While Barrie demonstrates Hook's physical incompleteness through the pirate's missing limb, the narrator also describes him as an emotionally "broken man" (P.P.II 43). In "The Pirate Ship," Hook, stripped from his social façade in a moment of solitude, shows his true loneliness: "But there was no elation in his gait, which kept pace with the action of his somber mind. Hook was profoundly dejected" (P.P. 185). Disconnected from his crew, which the narrator describes as "socially so inferior," and unable to gain the children's acceptance, Hook is completely isolated on the island: "This inscrutable man never felt more alone than when surrounded by his dogs" (P.P. 185). The narrator's use of the adjective "broken" also implies that Hook is not whole, further insinuation that the pirate is missing fundamental pieces, or portions of completeness.

Hook's desire for youth is also demonstrated by his frequent reminiscing. Hook's interest in the children signifies his desire to reverse time. Even though he longs to be youthful, his disabled arm is a constant reminder of his adulthood: "for a moment he recalled innocent days when—but he brushed away his weakness with his hook" (P.P.

122). This moment of recollection reveals his desire to reverse time and recapture his youthful self; however, since his "claw" is a constant reminder of his deteriorating and maturing body, the only way that he can imagine recapturing youth is to literally capture Peter. Just as Hook's prosthetic device symbolizes his maturing body, his adult-like manners also display the pirate's maturity. Barrie states that Hook "is never more sinister than when he is most polite" (P.P.II 42-43). As politeness is a mature attribute that derives from the suppression of instinctual drives and social conditioning, Hook's manners are a conscious reminder of his adulthood and his lack of youthful immaturity.

It is Peter's lack of maturity, and Hook's lack of immaturity that homosocially bonds the two characters together. The two individuals are alienated by their constructed positions. Peter's alienation is demonstrated throughout the text. For instance, instead of going on adventures with the Lost Boys, Peter chooses to go "out alone," thereby isolating himself from his community (P.P. 110). Although Hook is surrounded by his crew, he too feels alienated from his community: "this inscrutable man never felt more alone than when surrounded by his dogs" (P.P. 185). Together, the two partial beings form a composite persona that temporarily relieves their alienated conditions. Not only does their constant battle with each other temporarily alleviate their sense of incompleteness, but it also provides a sense of completeness; For Peter, the battle with Hook alleviates his subconscious frustration with his lack of experience and his inability to age, while simultaneously allowing him to connect to a representation of maturity. The narrator notes that Peter "tingl[es] with life" when companied by Hook's mature presence (P.P. 121). For Hook, the battle provides a connection to youth and a chance to capture it.

Although initially Peter and Hook do appear as polarized enemies, as the novel progresses Barrie develops a more complex relationship between the two. Unlike the other pirates and the Lost Boys that Peter and Hook easily slaughter without emotional attachment, they cannot emotionally disconnect from each other. Barrie introduces Hook as a villainous murderer who takes pleasure in the slaughter of others: "His eyes were of the blue forget-me-not, and of a profound melancholy, save when he was plunging his hook into you, at which time two red spots appeared in them and lit up horribly"(P.P. 76). Similarly, Peter is known to kill pirates without hesitation. Although Peter publicly expresses hatred for Hook, physically shuddering at the sound of "that hated word," he hesitates to kill the pirate when provided the opportunity in "The Pirate Ship" (P.P. 64). Peter and Hook have many opportunities to defeat the other, but when the time comes they hesitate to do so and express an emotional attachment to the other. Although they themselves are uncertain what this connection is, they are consciously aware of their inability to conclude the battle. Instead, they transform the battle into a game, wherein each participant enjoys the competition and companionship of the other.

In the chapter "Do you Believe in Fairies," Hook displays this homosocial attraction, or affection, for Peter. When he finds Peter sleeping defencelessly and hesitates to poison his alleged enemy:

> Thus defenceless, Hook found him. He stood silent at the foot of the tree looking across the chamber at his enemy. Did no feeling of compassion disturb his sombre breast? The man was not wholly evil; he loved flowers (I have been told) and sweet music (he was himself no mean performer on the harpsichord); and let it be frankly admitted, the idyllic nature of the scene stirred him profoundly. (P.P. 174)

Here, with the sight of Peter's innocence, Hook experiences a sentimental moment. It is not until he sees the "personification of cockiness" in the boy that he becomes full of "rage" (P.P. 175). The scene of Hook's death further exhibits his attachment to Peter. In his "last moment[s]," Hook realizes that he can no longer run from time, and finally accepts his "fate" (P.P. 208, 193). His acceptance of death relieves him of the heavy burden that once weighed him down, and allows him to return to a childlike state: "His mind was no longer with them; it was slouching in the playing fields of long ago" (P.P. 208). Here, Hook recalls his childhood memories to comfort his last moments of life. In his childlike state, Hook is essentially content, but requires one last thing before he dies: "Hook was fighting now without hope. That passionate breast no longer asked for life; but for one boon it craved: to see Peter bad form before it was cold forever" (P.P. 208). Here, Hook's final request requires Peter.

Although Peter has allegedly been waiting his entire life for Hook's finale, he does not embrace the moment of Hook's death when it arrives. When Peter has the opportunity to "stab" Hook, he hesitates to do so (P.P. 209). Instead of defeating the pirate, he fulfills Hook's final request of "bad form", an act of unfairness, by kicking him to the crocodile (P.P. 209). Peter deliberately breaks the code of conduct of "good form" to ease Hook's final moments, allowing the pirate to have a sense of superiority. Peter's action of "bad form" demonstrates that he respects Hook enough to fulfill his final request.

Peter's dependence on Hook is revealed with the boy's transformation during the final scene of Captain Hook's death. Immediately following the pirate's demise, Peter

takes the pirate's place on board as "Captain Pan" (P.P. 213). As Captain, Hook treats his shipmates as "dogs": "As dogs this terrible man treated and addressed them, and as dogs they obeyed him" (P.P. 76). Once Peter assumes the role of "Captain Pan," he also addresses the lost boys as "dogs": "[...] but the captain treated them as dogs, and they dared not express their wishes to him even in a round robin" (P.P. 213). By treating the lost boys as "dogs," Peter naturally adopts Hook's authoritarian-like behaviour. In addition Peter replaces his former attire with a new outfit created from the Captain's "wickedest garments" (P.P. 213). As Jack notes, in the original manuscript for the stage production "the defeat of Hook is followed by a tableau in which Pan appears, dressed as Napoleon" (Jack 191). As previously mentioned, much of the homosocial content was removed from the stage play, and was later added to fulfill Barrie's artistic vision. To fully articulate his vision, Barrie modified this scene to highlight Peter's emotional attachment to Hook. Peter, who is dependent on Hook's rivalry and maturity for self-completeness, has no sense of identity without the pirate. Peter's reaction to Hook's death displays the importance of the adult to his own existence:

> The lateness of the hour was almost the biggest thing of all. She [Wendy] got them to bed in the pirates' bunks pretty quickly, you may be sure; all but Peter, who strutted up and down on the deck, until at last he fell asleep by the side of Long Tom. He had one of his dreams that night, and cried in his sleep for a long time. (P.P. 209)

His wandering up and down the deck demonstrates Peter's uncertainties about what he is going to do with himself now that his opponent is gone. Also, the fact that Peter has "one of his painful dreams" about his existence suggests that he does not know his purpose

without Hook's presence in Neverland. Previously, Peter's identity was based on Hook's rivalry; however, without Hook, Peter has nothing on which to base his identity.

Peter's transformation as Hook demonstrates his dependence on the pirate. As mentioned above, the two characters are homosocially connected by the sensation of self-completion that arises when youth and maturity combine. Essentially, Peter and Hook are then one identity at different stages in life. This interpretation would explain their similarities and also account for their opposition. It also explains Peter's uncanny ability to emulate Hook. In the play, the narrator explains that Peter "can imitate the captain's voice so perfectly that even the author has a dizzy feeling that at times he was really Hook" (P.P.II 55). As Michael Egan explains, "superficially the incident is meant to illustrate Peter's limitless resourcefulness and to display his capacity for mimicry"; "More profoundly, however, the scene touches on the nerve of his identity" (Egan 53). In the 1928 dedication to the play of *Peter Pan*, Barrie discusses human development during maturity:

> I think one remains the same person throughout, merely passing, as it were, in these lapses of time from one room to another, but all in the same house. If we unlock the rooms of the far past we can peer in and see ourselves, busily occupied in beginning to become you and me. ("To The Five: A Dedication" 6).

This statement accounts for Peter and Hook's similarities; they are universal representations of the human existence at different stages in life, each requiring a "room" that is eternally unobtainable to them. Peter's uncanny ability to imitate Hook is an indicator of this "same person". Essentially, if Peter returns to the primary world, giving

up his immortality, he would eventually become a Hook, and Hook was at one time a Peter. In this way, Peter and Hook are generic and universal representations of childhood and adulthood. Barrie continues by saying that all Lost Boys become pirates, insinuating that all boys are on the brink of adulthood. All except Peter, who resembles Hook, but will never leave the "room" of childhood to fully become him; instead, he can only temporarily and mentally transform himself into the captain, but never leave his childhood entirely. Their differences derive from their ages; for instance, Peter is directed by his "animal"-like instincts, while the process of maturity mentally suppresses Hook's instinctual drives. Besides their age variations, the two characters are essentially one and the same. Although Egan fails to elaborate on what this identity is, he anticipates the notion of Peter and Hook as forming one complete persona when he states that Barrie is "both Pan and Hook, an unconscious condensation"(Egan 48). In being both Pan and Hook, Barrie presents the two characters as one identity at conflicting stages of life.

The formation of Peter and Hook as constituting one complete identity is meant to be a universal depiction of the human existence, but above all, the two characters are specific reflections of Barrie's many personalities. As Barrie was both youthful, yet physically an adult, he was part Peter and part Hook. Indeed, Barrie does not glorify one character more than the other; both Peter and Hook are depicted as having equally negative and positive characteristics. While Hook appears as a "terrible man", Barrie does not depict him as "wholly evil", giving him similar characteristics to himself. Jack observes the similarities between the author and Hook: "Hook shares many of Barrie's characteristics—his love for accurate language is revealed by viewing a split infinitive as

the worst of swearwords and by his having a Thesaurus in his cabin" (Jack 165). Both the author and his character enjoy literature and elegant diction. In his article, Egan mentions that Barrie's unpublished play, *The Fight for Mr. Lapraik*, is based on Barrie's "divided personality"; the play depicts "the struggle between two personalities, one good and one evil"(Egan 39). Asquith later commented on how easily Barrie could play both roles, which suggests that the author is both the good and the evil personalities represented in the play. The implication that Barrie had a divided personality is an interesting concept when examining the identity of Peter and Hook, who are evidentially complex characters with confused notions of the self. Peter and Hook, therefore, represent aspects of Barrie.

The connection between Hook and Barrie is also represented by their first names; both share the name James. Although James "was not his true name," Hook goes by "*Jas*" (P.P. 64). By the narrator referring to Hook as James, Barrie adds the '*me*' to *Jas*. By adding the '*me*' portion to the name *Jas*, Barrie indicates that Hook is a representation of himself. Similarly, Barrie connects to Peter's youth, which he demonstrates in "To the Five: A Dedication" and which is often documented in biographical texts; however, physically, he is an adult, represented by his age, and ailing body. This connection can further be found in an examination of Pan's name, which means "all" in Greek; therefore Peter Pan is interpreted as the youth that is within everyone (Jack 160). More simply, Pan's name implies that he is a representation of all people. Although Barrie displays a youthful imagination, he is physically an adult; he is therefore both an incorporation of Peter's youth and Hook's maturity. Where the name Pan means "all", and James means

*me* is in *Jas*, the two names reinforce the characters interdependence and universal significance.

A Freudian interpretation further demonstrates the interdependence of Peter and Hook. As representations of youth and maturity, the two rivalling protagonists demonstrate an Oedipal-like relationship. In the Oedipus Complex, the son, preceding puberty, has contradictory sentiments towards his father; while the son wants to be loved by the father, he also unconsciously longs to destroy him to secure his mother's sole affection and attention (Freud 184). The son desires to kill the father and replace him, therefore adapting to his adult role. In the novel, Peter displays these contradictory sentiments for Hook; while he displays an obvious affection for the pirate, he simultaneously wants to destroy him. After defeating the Oedipal father, Peter temporarily replaces Hook, unconsciously adapting to his role. Although Peter abandons this adult role after his short-term memory erases or suppresses his remembrance of Hook, the protagonist's ability to adjust his character, temporarily adopting Hook's persona, demonstrates the similarities between the two characters and further reveals that they are essentially interchangeable. Just as Peter periodically adopts Hook's persona to temporarily fulfill his unconscious desire for adulthood, he also "change[s] sides" in the midst of battle: "[...] one of Peter's peculiarities, which was that in the middle of a fight he would suddenly change sides" (P.P. 111). His tendency to switch sides during battle reveals Peter's confusion about his identity; while Peter professes to be happy with his state of eternal youth, his tendency to switch sides and adopt Hook's persona illustrates his unconscious desire for adulthood and his dissatisfaction with his current identity.

Both the Oedipal and the homosocial triangles are completed with Wendy's presence in Neverland. Wendy fulfills the missing elements of the oedipal triangle, performing the roles of mother, daughter, and wife. Just as the oedipal son perceives the mother as both maternal and sexual, Peter wants Wendy as both mother and wife. At the same time as Wendy fulfills these roles for Peter, she acts as wife and daughter to Hook, the oedipal father. Hook, "always played by the actor cast as Mr. Darling", is literally Wendy's father (Egan 51). Just like Mr. Darling, who desires the affection of his offspring, but is ultimately too strict and emotionally detached to gain it, Hook secretly longs for the children's acceptance but actively prevents the development of a familial or social connection. Although Hook is symbolically Wendy's father, there is an evident sexual tension between the two characters. Egan addresses Wendy's contradictory sentiments for Hook:

> Certainly she hates him, but at the same time she is not immune to his charm. After he has kidnapped her brothers and the lost boys, she nevertheless politely takes Hook's arm and allows him to escort her away from the happy home.
> (Egan 51)

Just as Wendy is "entranced" by his gentlemanly manner, Hook provides Wendy with a "different treatment" from the Lost Boys (P.P. 169). This sexual tension is often addressed and emphasized in modern adaptations of the novel. In the film version, *Peter Pan* (2003), Hogan expands on the sexual tension that is evident in the novel, showing Wendy sneak out with Hook as Red Handed Jill, her alter ego, abandoning Peter and the children. Hogan depicts Peter and Hook as sexual rivals competing for Wendy's affection; both Hook and Peter share intimate moments with Wendy in Neverland.

Together, the three characters constitute the oedipal triangle, each fulfilling numerous roles required to satisfy the human psyche during sexual development.

As Hook represents the ego and Peter the id, the two characters embody the universal tension between immaturity and experience, or life and death. Through this Freudian interpretation, the tension between youth and maturity is universal. As previously stated, Barrie utilizes the secondary world of Neveralnd, which resembles the characteristics of the id, to represent the universal tension between the id and the ego, or youth and maturity. Although the id and the ego and youth and maturity are not interchangeable, the characteristics of the id are often aligned with youth due to their unordered drives and instinctual behaviours, and the ego is often aligned with age because over time the ego dominates and controls the instinctual drives. In the stage production of *Peter Pan, or the Boy who Would not Grow up*, Barrie introduces the Darling house as a representation of all familial homes, establishing the residence as a universal representation: "That is what we call the Darling house, but you may dump it down anywhere you like, and if you think it was your house you are very probably right" (P.P.II 17). To further demonstrate the universality of Peter and Hook's condition, Barrie establishes the mind as the location of Neverland, in which Peter Pan is stored or suppressed deep in the unconscious of all minds:

> Occasionally in her travels through her children's minds Mrs. Darling found things she could not understand, and of these quite the most perplexing was the word Peter. She knew of no Peter, and yet he was here and there in John and Michael's minds, while Wendy's began to be scrawled all over with him. [...] At first Mrs. Darling did not know, but after thinking back into her childhood she just remembered a Peter Pan who was said to live with the fairies.
> (P.P. 15)

Although Barrie states that all Neverlands "vary a good deal", they "have a family resemblance, and if they stood still in a row you could say of them that they have each other's nose" (P.P. 14). With this introductory statement used to explain the novel's universal theme, Barrie recognises that all minds vary but that all individuals experience the same human condition, which is metaphorically represented in Neverland. Therefore, Peter and Hook cannot be appointed to one particular identity, but represent a universal tension between the id and the ego, or youth and maturity.

The homosocial attraction between Hook and Peter, based on the desire for self-completion, defines the role of Wendy. Sedgwick, elaborating on Rene' Girard's notion of the erotic triangle, explains that in male-dominated societies women are used as objects for male homosocial bonding (Sedgwick 25). Through the presence of the female, a man can connect to other men, "maintaining and transmitting patriarchal power" (Sedgwick 25). Unlike women, who are socially expected to form emotional bonds with members of the same sex, traditionally in patriarchal societies men have constructed an "ideological homophobia" which prevented such emotional connections with other men; therefore, historically males used the female to connect with other men, while, at the same time, maintaining male dominancy (Sedgwick 25). The erotic triangle is represented in *Peter Pan* by the novel's three protagonists. While the roles of Peter and Hook have already been unveiled, Wendy's role in Neverland is essentially for the progression and fulfillment of the male characters in the text. For Peter, Wendy is a connection to the primary world; she brings the natural order of the primary world to Neverland, telling British stories and being the matriarch of the island. Since Peter, like

many of Barrie's other male protagonists, is not passionately interested in the female sex, his desire for Wendy is not a representation of his sexual needs, but more of a demonstration of his unconscious desire for elements of the primary world and adulthood. To Peter, adulthood is equated with marriage, which is evident by "the happy home" that Peter constructs with Wendy (P.P. 139). With Wendy, Peter temporarily relieves his lack and imitates the familial structure of the Primary world. While Wendy is a connection to the primary world, Peter is not entirely satisfied with her company, which is evident by his constant adventures away from the so called "happy home" (P.P. 121). He feels most content and alive when he is in the presence of Hook (P.P. 121).

For Hook, Wendy is merely another connection to youth. Both Peter and Hook use Wendy as a connection to the other by endlessly rivalling over the feminine. After the discovery of Wendy's arrival in Neverland, Hook immediately acknowledges that she will have a powerful maternal presence in Neverland: "The game is up. Those boys have found a mother" (P.P.II 56). Just the thought of a mother sends Hook into a distant memory of "innocent days", but, unlike the children who are easily weakened and made defenceless in the presence of the maternal, Hook can brush his "weakness" away with his claw (P.P. 122). Hook uses Wendy, knowing her importance to the boys, to weaken Peter. In the chapter "Do you Believe in Fairies?" Wendy is a metaphorical tool used by Hook to catch Peter. Hook uses the cup of medicine, which Wendy insists Peter to take routinely, to poison his enemy with five drops of a lethal and "dreadful drug" (P.P. 175). Without Wendy's presence, Hook would not have found Peter in such a "defenceless" position and have the accessibility to poison his enemy (P.P. 174). Furthermore, Wendy

is also used by Hook to attract Peter to the Jolly Roger for the two male protagonists' final battle. While Hook also kidnaps the Lost Boys, the capturing of Wendy guarantees Peter's arrival at the Jolly Roger.

While this homosocial attraction defines key characters, it most importantly unveils the tragic dimension of the text. In his essay "On the Future of Tragedy", Albert Camus, in defining Modern tragedies, argues that although death can emphasize the tragic nature of a text, it is not a necessary element for the constitution of a tragedy (Camus 304). What separates a tragedy from a melodrama or drama is its "tragic climate" consisting of two equally justified and irreconcilable forces: "tragedy swings between the poles of extreme nihilism and unlimited hope" (Camus 301, 304). These two forces, the mighty opposites, are "complex" and are each "at the same time both good and bad": "the perfect tragic formula would be: 'All can be justified, no one is just'" (Camus 301). To Camus the "ideal tragedy [...] is first and foremost tension, since it is the conflict, in a frenzied immobility, between two powers, each of which wears the double mask of good and evil"(Camus 302). Using this definition of tragedy, the dichotomy of youth and maturity or innocence and experience are tragic oppositions, for both forces are constantly in solidarity yet irreconcilable.

This constant tension between youth and maturity is revealed through the desire and opposition of Peter and Hook and is emphasized by the division between the primary world of Victorian Britain, where people age, and the secondary world of Neverland, where children can remain eternally youthful. Although having both worlds, or both immaturity and experience, would be ideal, it is impossible. Wendy illustrates this

impossibility. For instance, Wendy, on the verge of adulthood, escapes her maturing life in the primary world and enters the secondary world where eternal youthfulness is possible. However, to remain eternally immature with Peter and the lost boys, Wendy must forever abandon her maturing life in the primary world. She desires both Peter's eternal youth and the experience of the primary world, but she cannot have both and therefore must choose only one. In accepting one desire, she suppresses another. Peter's decision for eternal youth causes an isolating void in his character. The text's tragic dimension results from these two conflicting elements, for while Peter and Hook strive for both youth and experience, the two powers are continuously irreconcilable. Therefore, the two characters can never be fully satisfied and must continuously pursue each other in attempt to fulfill their isolating voids.

Although Peter continues to live after Hook's death, his existence is depicted as lonely and miserable. While Barrie glorifies eternal youth in the play version of *Peter Pan*, he is more apprehensive to idealize Peter's condition in the 1911 novel. The play ends with a parenthetical note, which rapidly attempts to sum up the play's moral and conclude Peter's condition by saying that "no one is as gay as he"(P.P.II 94). In the novel, Barrie excludes this line and avoids rapidly concluding the legend of the immortal boy, thereby changing the narrative tone. Instead of concluding on a joyful note, Barrie explains that Wendy has become old and is close to death, while Peter, "the tragic boy", endlessly searches for a supplement for his lack (P.P. 239). By concluding with Wendy's mortal deterioration and Peter's eternal condition, Barrie further demonstrates the tragic tension between youth and maturity. Neither youth nor maturity is ideal, for both forces

are imperfect; eternal youth lacks the experiences of maturity and maturity lacks innocence. Although together Peter and Hook temporarily constitute both powers, it can never be permanent because they are forever irreconcilable. Although Hook's life is miserable, as his body is quickly deteriorating, his misery is limited by time—not immortal like Peter's condition. The novel does not suggest a satisfying conclusion; while the Lost Boys have the opportunity to mature and experience life, Peter is eternally confined to Neverland far away from the pleasures of the primary world that he secretly desires. Furthermore, the inability to combine youth and maturity metaphorically represents the impossibility of Peter and Hook's homosocial relationship.

CONCLUSION:

Clearly the cultural interest in J. M. Barrie's work, particularly his *Peter Pan* stories is not waning. Of course, this interest is not focused on any of the homosocial or sexual themes within Barrie's works, but instead on only the most minute heterosexual aspects of his works. In a definitive move, the Walt Disney Corporation has recently released a new Peter Pan franchise that, interestingly enough, features neither Peter or Hook. Instead, the franchise is centered on Tinker Bell, the only character in Barrie's original *Peter Pan* that has any explicit heterosexuality. In Barrie's *Peter Pan*, Tinker Bell is the most sexualized and least ambiguous character in the text. Furthermore, her lust for Peter and her jealousy of Wendy overtly demonstrates her heterosexuality. Disney does not ignore Barrie's description of Tinker Bell's sexuality. Indeed, in the original Disney film, and more so in the updated franchise, Tinker Bell is stylized in a manner that resembles 20th century sexual icons such as Marilyn Monroe. Thus, the company chooses to exploit a heterosexual portion of Barrie's text and entirely ignore the awkward relationship between Peter and Hook. Barrie's vision is still profitable, but only once the awkward homosocial undercurrents are removed; it is simply easier to promote a franchise in which Peter and Hook are eliminated and the sexy fairy is proliferated. Disney's exploitation of Tinker Bell's sexuality, while exaggerated, is not new in cultural understandings of Barrie's work.

Disney's attempt to eliminate the homosocial aspects of *Peter Pan* showcases a willingness in the cultural media to ignore the socially awkward components of Barrie's work. Chapter One demonstrates that the media tends to exaggerate the heterosexual

components of Barrie's *Peter Pan* and understate Peter and Hook's relationship. Besides Disney's 1953 version *Peter Pan*, Spielberg's *Hook* is most guilty of this form of exaggeration. Spielberg adds a female population to the community of pirates. This addition of the female population diffuses the possibility of homosexual ambiguity and anxiety. Besides inserting female characters into the *Peter Pan* narrative, Spielberg also exaggerates the relationships between Barrie's original female characters and Peter to emphasize their heterosexuality. While Hogan's film Peter Pan is slightly more faithful to Barrie's original, as it does briefly explore the homosocial relationship between Peter and Hook, as well as their Oedipal-like formation with Wendy, he too exaggerates the heterosexual components of the text and accentuate the relationship between Peter and Wendy. To date, no artistic interpretation of Barrie's *Peter Pan* has captured its true complexities.

This homosexual anxiety and tendency to simplify the complex nature of Barrie's work is also reflected by Barrie scholarship. While a few scholars have briefly discussed the sexual desire between Captian W and David in *The Little White Bird*, some concluding it to be pedophilic, and others have briefly commented on Tommy's effeminacy and possible asexuality in Barrie's *Tommy* novels, the reoccurring thematic concerns are largely overlooked by Barrie scholarship. His primary concerns are the negative consequences of the limiting nature of nineteenth-century constructs of gender identities. Due to the narrow concept of Edwardian masculinity, Barrie's characters are unable to reveal their true identities. Each male protagonist in the *Peter Pan* stories, including in *Tommy and Grizel*, must adopt a social disguise to conceal what would be

perceived as masculine weaknesses. It is also because of this social anxiety, which is demonstrated in *Tommy and Grizel*, that Barrie cannot explicitly progress the male relationships in *Peter Pan* past the socially homosocial stage. In the *Peter Pan* stories it is the conventional concepts of gender and societal pressures to conform to these standards that cause the protagonists' problems. As Barrie's male characters do not conform to traditional concepts of masculine and heterosexual normality, as outlined by Sussman and Sedgwick, they must repress their true selves and live in pretence. By collectively reading the *Peter Pan* stories, it is evident that Barrie has a continuing preoccupation with alienation and forms of entrapment. Characters who deviate from Edwardian normality become metaphorically imprisoned or trapped by societal pressures to conform. While Tommy's imprisonment is explicit, Peter and Hook are also confined to forms of entrapment. Due to Peter's fear of Edwardian societal conventions, he is forever trapped in Neverland. Hook is a metaphorical prisoner, who is trapped by the ticking crocodile.

In an attempt to escape the constraints imposed on the individual by society, Barrie's male protagonists, try to return to or maintain their boyhoods through imagination and recollection. As demonstrated in previous chapters, Tommy, Captain W, Peter, and Hook all idealize childhood. In *Tommy and Grizel*, Barrie seems to think that a society of all children would relieve social conditioning and societal constraints, creating a utopian community. Indeed, the text's prequel glorifies the notion of childhood. In *The Little White Bird* and in *Peter Pan*, however, Barrie modifies his position and claims that children, too, are affected by societal pressures to conform to conventional standards of normality, specifically the construction of gender roles, the male / female and masculine /

feminine dichotomies. Barrie reveals that even in the secondary world of Neverland, his characters cannot avoid societal pressures. His revised disposition is an unsettling one, for in *The Little White Bird* and in *Peter Pan*, Barrie argues that only infants are unhindered by social constraints. In *The Little White Bird*, Barrie presents a very different version of Peter; in this novel, Peter is not an adolescent, but, a week-old infant (TLWB 109). Similarly, in the introductory page of *Peter Pan*, Barrie pessimistically states that "two is the beginning of the end," thus implying that no one over the age of two is free from societal constraints (P.P. 7).

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