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The Case of Peter Pan

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Poděkování

Mé poděkování patří PhDr. Alici Sukdolové, Ph.D. za odborné vedení, trpělivost, ochotu, poskytování zdrojů a cenné rady, které mi pomohly v celém průběhu zpracování bakalářské práce.

Anotace

Tato bakalářská práce se zabývá kulturním fenoménem anglické literatury, pojetím a ztvárněním literární postavy Petera Pana skotského prozaika počátku 20. století J. M. Barrieho. Teoretická část práce v úvodu představí autora a jeho osudy spjaté s inspirací, které daly vzniknout literární postavě. Jádrem práce je literární analýza původního textu vydání knihy a přehled motivů, které jsou nejčastěji přejímány do adaptací pro dětské čtenáře. Cílem práce je definovat podstatu fascinace čtenářů literárním příběhem a podat přehled literárních, divadelních a filmových adaptací. Praktická část práce uvádí překlady a adaptace Petera Pana do češtiny, jejich úpravy textu a funkci Petera Pana v českém prostředí.

Abstract

This bachelor thesis deals with the cultural phenomenon of English literature, the concept and a rendition of the literary character Peter Pan of the Scottish novelist of the early 20th century J.M. Barrie. The theoretical part of the thesis introduces the author and his fates connected with inspiration, which gave rise to the literary figure. The core of the thesis is a literary analysis of the original text of the book's edition and an overview of the motifs that are most often adopted into adaptations for children's readers. The aim of the thesis is to define the essence of readers' fascination with a literary story and to give an overview of literary, theatrical and film adaptations. The practical part of the thesis introduces translations and adaptations of Peter Pan into Czech, their modifications of the text and the function of Peter Pan in the Czech environment.

Contents

1. Introduction	1
2. Sir James Matthew Barrie	2
2.1. The Childhood	2
2.2. Education	3
2.3. Journalistic Activity	4
2.4. Early Writing	5
2.5. The Theatre	6
2.6. Later Years	7
2.7. Last Years of Life	9
3. Peter Pan.....	10
3.1. The Llewelyn Davies Boys.....	10
3.2. Before Peter Pan	11
3.4. Peter on Stage	12
3.5. Peter and Wendy.....	14
3.6. The Plot.....	15
3.7. The Acceptance	16
3.8. The Motifs	17
4. The Adaptations	20
4.1. Films	20
4.1. <i>Peter Pan</i> directed by Herbert Brenon, Paramount Pictures, 1924	20
4.2. <i>Peter Pan</i> directed by Clyde Geronimi, Wildferd Jackson and Hamilton Luske, Walt Disney Pictures, 1953	22
4.3. <i>Hook</i> directed by Steven Spielberg, Tristar Pictures, 1991	23
4.4. <i>Peter Pan</i> directed by P. J. Hogan, Universal Pictures, 2003	25
4.5. Films conclusion.....	26
5. Czech environment.....	27
5.1 Theatre and Ballet.....	27
5.2. Translations	27
5.3. Peter and Wendy, 1991.....	28
5.4. <i>Petr Pan</i> , 1997	28
5.5. <i>Petr Pan</i> , 2014.....	29
5.6. <i>Petr Pan</i> , 2015.....	30
5.6. The Extract	30
6. Conclusion.....	32

1. Introduction

This bachelor thesis deals with one of the most important figures of children's literature, Peter Pan. At the beginning, the thesis introduces the author, the Scottish novelist James Matthew Barrie. The work further focuses more on Barrie's relationship with his family, which has influenced his writing career. Of course, Barrie's childhood had a greater influence on his work. The thesis mentions what influenced his ideas for the creation of Peter Pan. It concentrates on his literary work associated with the child reader, but at the same time mentions his journalistic activity before the publication of the phenomenon called Peter Pan.

This work describes Barrie's literary journey, through writing articles for newspapers or publishing plays, through which he worked his way up to the creation of prose. An important part of the inspiration for Barrie was his introduction to the Llewelyn Davies family, without which one of Barrie's greatest works would not have been created.

After Barrie's biography, the work focuses on the plot and analysis of the original text of Peter Pan itself, that means the literary play from 1904. The thesis also describes Barrie's journey to the first production of Peter Pan and the people who participated in its creation.

An integral part of the work are the motifs which are described and that appear in the work. These motifs are then shown on the individual characters of Peter Pan and on the figure of Peter in general. These motifs are taken into a book for the child reader.

Last but not least, the work presents theatrical or film adaptations that have become culturally known over the years and their comparison.

The discrete chapter deals with the role of Peter Pan on the Czech literary scene and beyond. The thesis describes several translations into Czech, their differences and illustrates a specific excerpt from the original text and text from Czech.

I was excited about this topic because the fantastic genre is one of the most varied branches of literature and every reader can look at fantastic themes from their own perspective.

2. Sir James Matthew Barrie

2.1. The Childhood

Sir James Matthew Barrie was born in 1860 to a Scottish family of a hand-loom weaver in Kirriemuir. Due to an already great family, the birth of James Barrie acted as a trigger for a family's budget. The Barrie's family had already two boys and four girls. Still, the father of Barrie, David Barrie, put emphasis on education. When James Barrie was six years old, the will of his father was partially filled. Barrie's older brother Alexander Barrie completed his studies at Aberdeen University with a perfect score line. Shortly, he established his own private school in Lanarkshire. Barrie's second older brother, David Barrie, had been only thirteen-year-old boy when his older brother, Alexander, graduated from school. And yet, David manifested his successful future in education as Alexander. In addition, David was a good-looking athlete. Their mother, Margaret Ogilvy, hoped that David would be a Minister. On the contrary, James was a little disappointment in his parents' eyes. He was not excellent in academical or sport way. Added to this, he was not an attractive child.

On the grounds of his high thriving brothers, James Barrie felt personal unwillingness and inferiority complex. However, this suffering was easier to handle thanks to his sister Maggie. She adored him, and her faith in him helped him to recover from this suffering and to renew his self-confidence. A sorrowful fact about James's maturing is that the influence of Barrie's father was null. On rare occasions, James Barrie mentioned him in his works. One of the references to his father is from his mother's biography *Margaret Ogilvy* claiming, "A man I am very proud to be able to call my father." (Birkin, p. 6) And so Barrie's mother was the one who had to show him a beauty of writing and literature: "We read many books together when I was a boy, 'Robinson Crusoe' being the first (and the second), and the 'Arabian Nights' should have been the next, for we got it out of the library (a penny for three days), but on discovering that they were nights when we had paid for knights we sent that volume packing, and I have curled my lips at it ever since. ... Besides reading every book we could hire or borrow I also bought one now and again, and while buying (it was the occupation of weeks) I read, standing at the counter, most of the other books in the shop, which is perhaps the most exquisite way of reading." (Birkin, 2013, p. 6)

Sadly, Barrie's childhood was not one of those he used to write about. It seemed he tried to create the childhood he did not have and which he wished for into his stories and books. In fact, his whole childhood revolved in books. Hence, he encapsulated strokes of fate of his mother in his *Margaret Ogilvy*. This Barrie's book shows his ability of empathy better than *Peter Pan*. Barrie states: "*She was eight when her mother's death made her mistress of the house and mother to her little brother, and from that time she scrubbed and mended and baked and sewed.*" (Lane, 2004, [online]). We can notice the concordance with the relationship between Wendy and Lost boys in Neverland. Denis Mackail, who wrote about Barrie's life, termed *Margaret Ogilvy* as "*distressingly human and inhuman book*" (Lane, 2004, [online]).

James Barrie also read *Penny Dreadfuls* which were adventurous comics full of pirates, islands and everything that was future part of the story of Peter Pan. On the very first day of school, Barrie met a boy with the same passion for adventures, Stuart Gordon. Stuart introduced himself as Dare Devil Dick. This name was originally used in *Penny Dreadfuls* which Barrie had already known. Gordon invited Barrie to his own pirate game, and Barrie gladly accepted the invitation. Later, Barrie states: "*...when the shades of night began to fall, certain young mathematicians shed their triangles, crept up walls and down trees, and became pirates in a sort of Odyssey that was long afterwards to become the play of Peter Pan ... We lived in the tree-tops, on coconuts attached thereto, and that were in a bad condition; we were buccaneers and I kept the log-book of our depredations, an eerie journal, without a triangle in it to mar the beauty of its page. That log-book I trust is no longer extant, though I should like one last look at it, to see if Captain Hook is in it.*" (Birkin, 2013, p. 8)

2.2. Education

When James Barrie was eighteen, in 1878, his mother forced him to sign up for university. He had very different dreams. He planned to become a writer. However, his mother compelled him psychologically to study in Edinburgh. Nevertheless, Barrie was very lonely there. During his studies, his brother Alexander got married and after some time Barrie had two little nieces. Many of Barrie's contemporaries did not sympathize with him on a psychological level. On the other hand, he was completely compatible with those two girls. They understood each other well and, luckily, Barrie could visit them as often as he wanted to.

In 1882 Barrie returned home with his M.A. degree. Despite the desire of his mother, Barrie did not happen to become a Minister. On the contrary, he remained wishing to become a writer. Owing to his sister, Jane Ann, he got his first publishing experience on a newspaper, The Nottingham Journal.

2.3. Journalistic Activity

Barrie spent in The Nottingham Journal year and a half. During this period, he managed to write many and many articles through various topics. He was able to make columns about any kind of topics. Despite his achievements in writing, there was a thing that Barrie grieved over. The overwhelming majority of articles were published anonymously or under a pseudonym. Barrie himself put his signature to his articles as “James Anon”. He felt that he could come in useful much more than until now. He sent few of his articles to reputable newspaper and journals in London. Unluckily, The Nottingham Journal found out they can buy articles much cheaper than paying salary to James. Therefore, Barrie was given his notice. So close and yet so far to his dream career, Barrie was not stopped, and he continued to send his work to local editors. He was supported by his sister and mother. He had a feeling he could make it as a freelance writer. Mr. Greenwood, one of those London editors, had written, “*But I liked that Scotch thing – any more of those?*” (Aller, 1994, p. 32). Barrie tried his luck, and he wrote to Greenwood a request to publish under his leading. Needless to say, Greenwood was used to these kinds of correspondence from commencing writers, and naturally he said no. “*So I went.*” (Aller, 1994, p. 33) said Barrie.

Barrie’s mother warned him about London. Even though she had never been to London, she warned him about it. There were mentioned warnings such as “*to walk in the middle of street (they jump out on you as you are turning a corner), never to venture forth after sunset, and always to lock up everything.*” (Aller, 1994, p. 33). For Barrie’s mother, London was hell.

When Barrie arrived at London, he noticed his own article. It was published in public. He remembered he sent that particular article to Mr. Greenwood. So evidently, it was not a mistake to come to London. Lately, Barrie wrote about himself: “*In other dazzling words, having been*

a minute or so in London, he had made two guineas. This may not seem a great thrill to you, but try it in his circumstances. I remember how he sat on his box and gazed at this glorious news about the rooks.... It was almost as if Greenwood had met at the station.” (Aller, 1994, pg. 33)

Barrie continued to write his own stories. After publishing into the Journal, his serial story *Vagabond Students* started to be published weekly in supplement in 1883 between June and August. Another of his works, a one-act farce *Caught Napping: A Comedietta*, appeared in a little pamphlet. In this particular play, Barrie showed his interest in a theatre as before.

In 1884, The Nottingham Journal did not publish any new stories or plays of Barrie’s. On the other hand, Barrie’s articles continued to be popular among other London journals and news. Therefore, Barrie was greatly surprised and disappointed when The Nottingham Journal dismissed him in that year. The superiors planned to focus on dispensing articles of their own leader-writer instead of syndicated author.

After this experience, Barrie returned to his hometown, Kirriemuir, and kept sending his articles to London publishers at once. One of the editors, Frederick Greenwood from The St James Gazette, found Barrie’s articles astounding and wanted more of Barrie’s literature skill. Regardless the fact that Greenwood could not promise a prosperous job, Barrie packed his belongings and moved to London in March 1885. His home was a room near the British Museum. There came struggles with his new freelance job and humble lifestyle. There were times when Barrie suffered from hunger. Nevertheless, in the course of five years, Barrie was denoted as one of the coming authors of the day.

2.4. Early Writing

J. M. Barrie had to pay for publication of his first book, a topical skit *Better Dead* in November 1887. However, thanks to an incentive of W. Robertson Nicoll, one of the London editors, Barrie reworked his ideas of *Auld Lights* and they were published together as *Auld Licht Idylls* in 1888. Nicoll offered his own expenses to implement publishing of this book.

Barrie’s fame increased with this work, and it rose even more after releasing *When a Man’s Single* in the same year, *A Window in Thrums* in following July and *The Little Minister* in 1891.

2.5. The Theatre

Alongside with publishing new books, Barrie started to be involved with theatre. His passion for it was massive, yet his first attempt was a failure. Barrie's friend, Marriott Watson, asked Barrie for his help with a new play, *Richard Savage*. But Barrie only rewrote from Watson's script. *Richard Savage* had only one performance in 1891 without any subsequent production.

The second attempt of a theatre career was much more successful. Barrie wrote a one-act play on his own called *Ibsen's Ghost* where J. L. Toole acted in. Thanks to ovation from public, Toole desired for a full-length play by Barrie, and so Barrie created a highly entertaining piece of work *Walker, London* about a hairdresser who escaped from his wedding. “(‘*Walker!*’ was a catchword at the time for accusing someone of pulling one’s leg)” (Green, 1961, p. 26). This play may be considered as the first legacy of Barrie's peculiar aspects of his writing.

Barrie's success continued with a theatre version of *The Little Minister*. The plot of this play was better constructed than the novel as such. *The Little Minister* gathered so much popularity that it was Barrie's biggest success at the time in England and America and made over 80,000 pounds. Its opening performance was in November 1897 at the Haymarket, and it ran for 320 performances overall.

Back in 1894, Barrie got married to one of the actresses of his play *Walker, London*, Mary Ansell. They started to live together in Gloucester Road, South Kensington along with their dog Porthos.

Many critics were disappointed that Barrie chose his career in a theatre spirit. Before his success with plays, he worked on his novels and according to those critics, Barrie had a very pure style of writing, and it was pity he did not dedicate his attention to his novels. It was not easy for Barrie with his novels. It lasted five years for Barrie to write a new novel after *The Little Minister*. His next book was called *Sentimental Tommy*. The story was a boy Tommy and his life in London. There are some aspects of Tommy's life that we already know from Barrie's life destiny. Many readers expected a romantic novel as same as *The Little Minister*. They were

surprised by the appearance of resentment. A sequel, *Tommy and Grizel*, shown a viciousness of Tommy's disability to seize the opportunity to grow up and become an adult. It is obvious that *Tommy and Grizel* is related to *Peter Pan*. However, it cannot be taken as an autobiographical book. Even though Barrie understands Tommy's destiny and he can tune in his situation, Barrie himself never experienced those conclusions.

The Wedding Guest is the only problematic play of James Matthew Barrie. The story of a mistress who shows up at her ex-lover's wedding seemed to be too advanced or contrarily not convincing enough. It had over a hundred performances and it was not revived.

After this darker play, Barrie returned to the romance with brightness, and this brought forth *Quality Street*. In contrast to *Tommy and Grizel*, this play was "as fragile as eggshell" (Green, 1961, p. 32). The comedy is set in Napoleonic period, and it tells us a story of Phoebe's situation in life when the gallant Captain Brown returns. *Quality Street* manages to be one of the most popular plays written by J. M. Barrie. Interestingly, it gained popularity among girls rather than boys.

Approximately six weeks after releasing *Quality Street* Barrie produced *The Admirable Crichton*. This play was one of those that brought Barrie fame and appreciation from public. Barrie was inspired by a quote of one of his friends. Conan Doyle told him "If a king and an able seaman were wrecked together on a desert island for the rest of their lives, the sailor would end as a king and the monarch as his servant." (Green, 1961, p. 32-33). Precisely, this is the main theme of *The Admirable Crichton*. The story is about Earl of Loam and his servant Crichton and how he gets married with the kings' daughter.

2.6. Later Years

James Matthew Barrie and his wife Mary Ansell got divorced. Mary cheated on Barrie with a man named Mr. Cannan. At first, Barrie was disturbed, and he went to London to confront his wife. She did not deny her affair and asked for a divorce. She did not care about the possible scandal. The only thing she cared about was her love for Mr. Cannan and his love for her. But Barrie profoundly tried to change her mind. He promised he would forget it. Despite his attempts she was determined to have a divorce. Mary Ansell wanted to spend the rest of her life

with Mr. Cannan. Barrie was despondent because of the scandal. Their marriage ended in 1909 and childless. After the divorce, Barrie moved to a flat again.

In 1916 Barrie met Lady Cynthia Asquith. According to Dunbar, she was inconceivably beautiful woman. Cynthia had a problem with bills, so she wanted to become an actress to earn some money. In that time, film was increasingly popular and the salary for actresses was congenially high. Barrie and Cynthia had known each other from a dinner party. They sat next to each other. Unhappily, it was no happy memory for her. As per her comment “*He destroyed my nerve for ages, so great a bore did he convince me of being. I could not make him smile, and, instead of telling him about my children, I found we were discussing the cinema at unjustifiable length. I was even reduced to commenting on objects on the table – luckily there were some red bananas.*” (Dunbar, 1970, p. 298)

A friend of Barrie and Cynthia, Lady Brenda Dufferin, arranged a dine. This time, Cynthia met a completely different person. She talked to Barrie all evening and they agree on her new job. She happened to become Barrie’s secretary. There were no circumstances to refuse it. She started to work for Barrie. There is evidence of admiration of Cynthia’s beauty and display of an affection in Barrie’s letters. Regrettably, Cynthia cared only about her salary and luxury and in addition, she was married. Barrie was aware of her intensions. On the other hand, Cynthia was there for Barrie no matter when.

In March 1928 James Barrie became a president of Incorporated Society of Authors and Composers. He was its member since 1891. By the time he became a president, he was supporting authors from his environs. It was an honour for Barrie and owing to the responsibility of performing speeches, Barrie was enjoying speechmaking in front of a public.

In the lates years, Barrie finished a love story book *Farewell, Miss Julie Logan*. Towards the end of his life, Barrie’s thought came back to Scotland. And so, this novel is set in Scotland, specifically in Glen Prosen, as well. *Farewell, Miss Julie Logan* had over twenty thousand words and for the editor of The Times it was too long. Unfortunately, the novel did not have a great acceptance. Therefore, Barrie was saddened by its failure.

2.7. Last Years of Life

In the spring of 1933 Barrie suffered from bronchial congestion. He was treated in London with heroin. Nobody expected the effect of the drug. Barrie was calmer and more talkative. During his recovery, Cynthia sailed away to the Mediterranean. At first, Barrie was desperate. But after he beat his illness, he was looking forward to her letters from her journey.

Barrie went to Scotland again in the summer of 1934. In those times he was seized by the series of depression. Barrie felt lonely and that was due to the fact that his sister died, Cynthia was in a relationship and the Davies boys suddenly were grown-ups and had their own lives. The only one who left for Barrie were his nieces.

Barrie's medical conditions were getting worse, and on June 13th he had to be taken to hospital. There were moments when Barrie was in a coma, and it was not sure if he could wake up or not. Lady Cynthia was fearful of Barrie's will. He did not make any. Eventually, Barrie was able to put his signature on the last page of his will and after that, he felt back into unconsciousness. Barrie's old flame and ex-wife, Mary Cannan, took a ride from France to see him for the last time. Cynthia Asquith, Peter Davies and Nicholas Davies were with him with his last breath.

James Matthew Barrie died on June 19th in 1937 and was buried in Kirriemuir beside his family. Barrie went through a wild journey from an unconfident child, through a young journalist without money, a successful playwright, to one of the greatest novelists of British literature.

3. Peter Pan

3.1. The Llewelyn Davies Boys

The essential part of the whole story is the relationship between J. M. Barrie and the Llewelyn Davies family, especially with their boys. Doubtless, the family was an important inspiration for the character of Peter Pan. What connected them was a long-lasting friendship and the fact that J. M. Barrie became their guardian after the death of the parents, Arthur and Sylvia. Nonetheless, the author himself did not know precisely how many or what kinds of situations helped him for creation of Peter Pan. There exists an opinion, that the death of J. M. Barrie's brother David, at the age of fourteen, effected the development of the eternal youth of Peter Pan. One more opinion is that there was only a one particular boy in the Llewelyn Davies family who inspired J. M. Barrie.

J. M. Barrie's first encounter with the family was in Kensington Gardens in 1897. At that time, the family had three sons. These were George, who was five, Jack, who was three, and Peter, who was only a baby. The important period was the summer of 1901. The family was spending their summer at their cottage in Tilford, not far from Barrie's cottage. J. M. Barrie spent a lot of time playing with the four Davies boys, specifically with George, Jack, Peter, who was the head actor, and Michael. In actual fact, Michael was only a baby. Thus, he played with the brothers and with Barrie much less. The group of friends staged a play with a shipwreck on Black Land Island. This name was taken from the Barrie's cottage appellation. Their inspiration for the story was based on *Coral Island* written by R. M. Ballantyne in 1858. J. M. Barrie was making notes while he was participating the game of the boys as Captain Swarthy, probably the model for the future Captain Hook.

The rest of this summer was in the same spirit. The Davies boys went through many adventures. They were sailing, building an abode, making spears, playing in the nearby forests and "killing a tiger". This tiger was actually a Saint Bernard who was the future Nana in Peter Pan. Eventually, J. M. Barrie wrote two copies of these experiences called *The Boy Castaways of Black Lake Island: Being a Record of the Terrible Adventures of the Brothers Davies in the Summer of 1901, faithfully set forth by Peter Llewelyn Davies*. One of the copies was for the

author himself and the second copy was for Arthur, the father of the boys. Unfortunately, Arthur lost the second copy. At present, the only origin copy is in the library at Yale University.

3.2. Before Peter Pan

Sentimental Tommy can be considered as a prequel for creating *Peter Pan*. The story is about a boy who was persuaded he would remain being a child forever. He ran from his parents as a symbol of running from maturing. But *Peter Pan* holds its special position in Barrie's work. It is hard even for Barrie to explain what Peter actually represents. Neither the Davies boys, nor Barrie himself could remember the first idea of writing the story. It started as a four-year storytelling and ended in a magical book *The Little White Bird* from 1902 containing 6 chapters. Later, *The Little White Bird* was transformed into *Peter Pan in Kensington Gardens* in 1906, illustrated by Arthur Rackham.

Interestingly, J. M. Barrie did not remember writing the play. One option is that he really could not remember it and the second option is that he did not want to concede his obsession with childhood. Another reason for it is that he was only a small part of the children's games and not the instigator of them. With this in mind, J. M. Barrie was able to imagine games with children and owing to this ability the writing of the origin play was simple. However, this "partial amnesia" overlaps with a memory loss of Peter Pan related to Lost Boys, Hook and even Tinker Bell. Next peculiar thing is that J. M. Barrie remembered writing *Peter and Wendy* and also all of his other works. It is rumoured, by Barrie himself, that J. M. Barrie is not sure if it was really him who wrote these pages except few of them.

J. M. Barrie narrated how some of the characters became alive. As I have already mentioned, his dog Porthos was a model for the Darling's nanny. However, it was never called as "Nana". But this dog was perhaps trained to look after them when they were asleep. The evidence for this statement was a picture from that time saying "*we trained the dog to watch over us while we slept.*" (Le Roux, 2016, p. 48). The character of Tinker Bell was an idea of Michael "*as they were walking down a trail at twilight, their lanterns twinkled among the leaves and Michael thought he saw a twinkle stand still, at which he waved his foot and thus fashioned Tinker Bell.*" (Le Roux, 2016, p. 48-49).

The story was initially for little David. Eventually, the story was written for adults with a little bit of derision. According to the title, children are birds before their birth. The ability of flying stays with Peter and he tries to fly back to the land of Serpentine. Anon, he realises he is not a bird anymore and he starts to feel lonely. Barrie wanted to capture David's attention. And so, he reworked the story and added pirates, mermaids, islands, redskins etc. During these stories, Barrie took pictures of the Davies boys with himself while playing games. This led to publishing *The Boy Castaways of Black Lake Island*. This piece of work is consisted of 36 photographs of that holiday supplied with notes.

At Christmas 1902 Barrie had his chance to see a play with the Davies boys. This experience inspired him to write his own play for children. He started to make notes for future writing. Barrie got an idea of a female character. He used to have a friend W. E. Henley whose daughter, Margaret, tragically died at the age of 5. She called Barrie her "*fwendy*" meaning her friend. And that is how the name Wendy was created.

3.4. Peter on Stage

From time immemorial, children want to run or fly away from hardships of adulthood. J. M. Barrie created a world that everyone had in their life. Their own world where they fought with pirates or with the supernatural. A world where everything is possible with an innocent soul and mind. Barrie stated: "... *map of a child's mind is always more or less an island, with astonishing splashes of colour here and there...*" (Green, 1961, p. 40). Our Neverlands can have many forms. What really matters is its function.

Regrettably, not everyone saw a potentiality in *Peter Pan*. In fact, nobody realised what a great contemplation of childhood it was. Thus, it was challenging for Barrie to find himself a manager in 1904. One of those who was not thrilled with *Peter Pan* was Beerbohm Tree. He even warned Charles Frohman, one of Barrie's managers, against Barrie's insanity. Barrie required a whole crew of fifty members for performing the play. And so, thanks to Frohman the premiere took place on 27th December 1904 at the Duke of York's Theatre, due to the Frohman's favourite theatre, with Nina Boucicault, Gerald du Maurier, Hilda Trevelyan and George Shelton as Peter, Hook, Wendy and Smee. In addition, it is believed this cast to be the best cast of *Peter Pan* of all time.

James Matthew Barrie as a playwright was highly conscientious. Although Barrie was able to write his plays within months, he took pleasure in reworking his stories. The story of Peter Pan happened the same way. It took years for Barrie to alter the plot and de facto the story was never officially ended for him. Barrie himself knew he created something new, something exciting. Yet, he did not put so many deep thoughts from his psyche to any of his plays. A human brain and soul are two extraordinarily complex systems. And so, needless to say, it is hard to explain some of his trains of thoughts because it is beyond our comprehension.

Barrie needed to get his new play in front of an audience. He induced Beerbohm Tree, a great actor-manager, to listen to Barrie reading the whole play in one sitting. Beerbohm stated: "*Barrie has gone out of his mind ... I am sorry to say it but you ought to know ... He's just read me play ... So I'm warning you.*" (Chaney, 2006, p. 219)

From the beginning it was clear that Barrie's play would cost many expenses. Frohman was aware of this difficulty. Nevertheless, Frohman was too delirious to not take the risk with Barrie.

There were over fifty characters on the stage and at least four of them had to know how to fly. In that time, *Peter Pan* was exceedingly demanding to prepare. One of the circumstances which helped to organise such a challenging performance, was the mutual understanding between Barrie and Frohman. As for *Peter Pan*, both, Barrie and Frohman, had the same visions and whims. In addition, Frohman's director skills helped to achieve the success as well.

Dion Boucicault, one of the Frohman's acquaintances, was charged with directing *Peter Pan* in the Duke of York's. It was said about Frohman: "*It required the most stupendous courage and confidence to put on a play that from the manuscript sounded like a combination of circus and extravaganza: a play in which children flew in and out of rooms, crocodiles swallowed alarm clocks, a man exchanged places with a dog in its kennel, and various other seemingly absurd and ridiculous things happened. But Charles believed in Barrie... Money was spent lavishly; whole scenes were made and never used. He regarded it as a great and rollicking adventure.*" (Chaney, 2006, p. 221)

In October of 1904 the set of the play began to rehearse. Barrie wished the play to be a secret not only for a public, but also for the cast. The was the only differ from Frohman who was too enthusiastic. This mysterious behaving of Barrie attracted the attention of press and public extensively more. People used to stand in front of the theatre and wait for some information.

The director Boucicault asked the actors to keep everything a secret. All actors always got their particular part of the text and nothing more. Thus, they did not know the whole context of the play but only their scenes and acts.

While writing the story, Barrie contacted the leader of the Flying Ballet Company, George Kirby, discussing the method of flying so that the actors could fly. Kirby was very resourceful, and he invented completely new system of harnesses. However, the technique was too difficult. Therefore, the cast had to take lessons to teach themselves how to work with the ropes.

As December was approaching, Barrie dedicated his entire time to the play. He was there all day long to superintend the process. He was watching and listening to the rehearsals repeatedly together with changing the text. It is said Barrie rewrote the ending 5 times.

There were nearly only adults among the first audience and the crowd was overfull. However, with each passing day the play acquired reception among the youth. According to Green, *Peter Pan* was played over 12,000 times in Great Britain, by the year of 1961. It gained popularity in America as well.

The play brought to Barrie a massive success in his career and a large amount of money. *Peter Pan* as a play was produced in London every Christmas from 1904 to 1939.

As it was already mentioned, Barrie made many various plots and endings of *Peter Pan*. None of them was final for him. The closest adaptation written by Barrie to the original play was the novel *Peter and Wendy* from 1911.

3.5. Peter and Wendy

J. M. Barrie was asked many times to put Peter Pan in a narrative writing. Barrie refused it several times. After some time, he finally agreed and published *Peter and Wendy* in 1911 which was illustrated by F. D. Bedford. His illustrations are very important because they help us to immerse in the story and also to imagine the characters and Neverland. J. M. Barrie insisted on being there during Bedford's drawing. Although the story was the final version of Peter Pan story, the tale was reworked repeatedly even though J. M. Barrie was still alive.

A fascinating thing is that the physical figure of Peter Pan was never precisely described. Therefore, it was up to reader to imagine the look of the young boy. The only thing a reader

has, is an appearance of Peter's attire. It was described as "*in so far as he is dressed at all it is in autumn leaves and cobwebs*" (Le Roux, 2016, p. 59). In fact, Peter Pan was almost naked. That was a problem when it came to costume, especially costume of a woman playing Peter Pan on stage. For each actress there was a special unique costume. They could be different in materials and colours. The ornaments of leaves and cobwebs were little by little eliminated and then they were replaced by leggings, belted tunic, and fitting shoes.

The final novel had nothing new in a physical description of Peter Pan. He had leaves on his clothes and the only new thing was that he had all of his teeth. Thus, it must have been a boy between six and twelve years old. *Peter and Wendy* contains thirteen illustrated pages which complete Neverland and significant moments in the story. The picture of Peter Pan describes him as joyful but cold-hearted young boy.

Nonetheless, some people are critical to Bedford's illustrations. For instance Green said in 1954 that "*never found a worthy artist and has been damned by the various unsuitable and clumsy editions.*" (Le Roux, 2016, p. 62) and that Bedford's illustrations are "*merely artistic, not to say pretty-pretty*" (Le Roux, 2016, p. 63). Unhappily, in contrary to Mabel Lucie Attwell, Green was quite lenient. Mabel Lucie Attwell, who illustrated e.g., an edition of *Alice in Wonderland* from 1911. She is even more dissent with her interpretation of Barrie's story "*literally revolted the youthful reader, with her bonnie babies and flimsy fays*" (Le Roux, 2016, p. 63).

3.6. The Plot

The play, containing three acts, begins with Nana lulling the Darlings kids to sleep. Mr. and Mrs. Darling went to dinner together. In the middle of the night, a little boy named Peter Pan flies through their window looking for his shadow. He starts talking to Wendy and after some time he teaches them how to fly, so they can fly together to Neverland. The name Neverland probably comes from a play, written by Wilson Barrett, called *The Never Never Land* referring to an Australian location.

Peter Pan runs away due to his disdain for adulthood and adults, his mother included. In his new home Neverland Peter is friend with Tinker Bell, fairy who teaches him how to fly. In addition, there are other boys without parents, they are called the Lost boys. He fights with pirates, especially with Captain Hook. Captain has a hook instead of his right hand because

Peter Pan cut it off. Hook must live with an interminable fear of a crocodile which ate his right hand.

Wendy and her brothers, John and Michael, start to feel homesick. Meanwhile, their father blame himself for losing their children. Fortunately, the Darlings kids start to miss their real home and decide to return home. Before it happens, the Lost boys and the Darlings are kidnapped by the pirate's crew.

Peter survives Hook's attempt to kill him by poisoning his drink. He runs to help his friends and Wendy. After a long serious fight Peter finally wins and the Darlings can go back home. After their arrival home, the Lost boys become part of the family. Except for Peter Pan. Peter is happy with his present life of everlasting childhood without parents.

Although Peter promises Wendy his regular visits, he eventually shows up only two times. For the first it is right after their last farewell, and for the second time it is when Wendy is already a grown-up woman. She has her own daughter Jane. Peter is jealous to a considerable extent that he tries to kill the baby. After all, he gives up and even starts to cry. The text ends with Peter Pan taking Jane to Neverland. In a few years, it is all repeated with Jane's daughter Margaret. And so, it will go on. Because we all must grow up one day.

3.7. The Acceptance

The atmosphere, as a matter of principle, is the main difference between the play and the novel. *Peter Pan, or the Boy Who Wouldn't Grow Up* belongs to the most embedded classics of the British literature. In contradistinction to the novel *Peter and Wendy* which is, surprisingly, not a worldwide read adaptation.

It may appear inappropriate to present a play about children and their problems to adults. Yet, the audience was deeply fascinated with the plot that they were willing to clap their hands to save Tinker Bell. Barrie knew he created a story which speaks as much to adults as to children. Gerald du Maurier did a great job as Captain Hook that even Barrie rewrote his lines to give him more space in the play. Years later, Maurier's daughter Daphne du Maurier wrote in one of her articles: "... *Gerald was Hook... he was a tragic and rather ghastly creation who knew no peace, and whose soul was in torment; a dark shadow; a sinister dream; a bogey of fear who lives perpetually in the recesses of every small boy's mind. All boys had their Hooks, as*

Barrie knew; he was the phantom who came by night and stole his way into their murky dreams... And because he had imagination and a spark of genius, Gerald made him alive.” (Chaney, 2006, p. 231)

During the first performance Charles Frohman was waiting for a report from England while Frohman was in New York. After the presentation, Frohman got a message saying “*PETER PAN ALRIGHT. LOOKS LIKE A BIG SUCCES.*” (Chaney, 2006, p. 231) Frohman in New York was as astonished as Barrie and his crew in London. Undoubtedly, *Peter Pan* was a triumph.

3.8. The Motifs

Barrie created an environment where two various worlds collide. These two worlds are different in many ways, but the most important contrast is time and its perception. They can be divided as the Darlings house, a place of responsibilities, and the Neverland, a world of fantasy.

One of the biggest themes of *Peter Pan* is motherhood. Peter wants to be mothered and simultaneously he does not. The aspect of motherhood is represented by the characters of Mrs. Darling and Wendy. They both are a combination of the duty of giving birth to children and, at the same time, the individuals with their own fantasy and imagination. These two characters are also important because of their bravery and standing-up for themselves. There is one more character belonging to Mrs. Darling and Wendy and that is Nana. For one thing, Nana emphasizes the desire of having own mind and fantasies. This is due to the fact of an unusual situation with a dog taking care of kids.

On the contrary, Mr. Darling is, in Barrie’s point of view, seen as a coward scared of time but doing absolutely nothing with his life. He loses his pride in an indolence and resignation. The only thing that bothers him is coming late to the office. His sons, John and Michael, are too young to make brave decisions in life. Thus, they are put between their confident mother and timorous father.

A motif related to the second world, the Neverland, is time. Each character from *Peter Pan* perceives time on their own. Peter is gifted with endless youth. Therefore, his time does not act like time of other characters. His past and future are extraneous and so is his memory.

Unlike Peter, Captain Hook is affected by his past. Because of his trauma he ceaselessly lives in his remembrances of it. Paradoxically, the crocodile is a living reminder of time for Hook in Neverland.

Growing up was a big deal for Barrie. He noticed he feels dejected when a child grows up. Thus, he put his own dilemma into an immortal boy Peter Pan who refuses to give on a play by becoming an adult. When Barrie was obsessed with this idea, he stated: “*By growing up, by cooperating in social order, living, one has to curtail the imagination; by doing this one is obliged to give up so much that one becomes an unacceptably diminished person.*” (Chaney, 2006, p. 237)

Death can be considered as one of the motifs of *Peter Pan*. If we look at some famous quotes from the book, such as “*to die will be an awfully big adventure*” (Locke, 2013, p. 106), we can notice the attempt to circumvent dying. This feature can be seen at Tinker Bell as well. With her trying to save Peter by drinking the poison instead of him.

One of the interpretations of *Peter Pan* says that Barrie projects himself into his characters. None of them is fully masculine. He experiments with the question of gender. Barrie’s inner multiple personalities need to be seen. That is the reason why he split his soul into every one of the characters of *Peter Pan*. He shows his own defects in them by giving them some of the flaws and deficiencies. He also wants to draw reader’s attention to himself, the maker, not only to actors or characters. Furthermore, Barrie expresses his sorrow at the fact he is not a part of the Neverland.

Peter Pan is an assortment of many various contrasts. There are differences in extremes such as life and death, present and past, youth and maturity, joy and cruelty. These contrasts can be perfectly seen on Peter. He is a little boy who lives in a moment, easily forgets his past and does not care about the future. He can act roguish, enjoy games with friends but, at the same time, evinces rudeness in relation to the pirates or, at the end, to a little baby. “*The genius in Peter Pan lies in its ability to accommodate ambiguities.*” (Locke, 2013, p. 106)

The society of Britain was based on a scientific way of thinking. The inhabitants of Britain gave preferences to factories, urbanisation, a development of new sports, science, industrialism and empirical evidence. Barrie may have seemed to someone as a fool. There was an eventuality for *Peter Pan* not to be embraced. Today, the other way around, Barrie renders the then society

to us. According to Chaney: *“What Barrie does in Peter Pan is to transform the nature of the questions facing a people quite suddenly living in an age of doubt.”* (Chaney, 2006, p. 240)

The mystery of Peter Pan is, by all accounts, that it is not only a book for children’s amusement. However, it is an extraordinary play by its own doing. Thus, it is an unmissable piece of work to read and analyse. At the beginning, it was only a storytelling for a specific group of kids. As time passed, it became an inseparable part of the British literature.

4. The Adaptations

There exist many other adaptations or versions of Peter Pan on paper. This includes the followings: *The Little White Bird* from 1902, *Peter Pan or The Boy Who Wouldn't Grow Up* from 1904, *Peter Pan* from 1904 – 1905, *Peter Pan in Kensington Gardens* from 1906 and *Peter and Wendy* from 1911. It can be said that the story went through numerous versions and modifications. On the contrary, we can hardly say what is the genuine original. On the one hand, someone regards the first work *The Little White Bird* as the origin work, yet someone considers the final version *Peter and Wendy* as the genuine original.

4.1. Films

Taking into consideration the worldwide popularity of the story of Peter Pan, it is not a big surprise that there were many tries to remake the novel into the film. Peter Pan's story has been in people's heart for over a century. The name of the young boy has been used in many industries such as food industry, such as peanut butter jars, or transport industry like banners on buses. But there has been no field as extended as the film.

As it has been already mentioned, J. M. Barrie did not describe Peter Pan that much. Thus, the decision of Peter Pan look was perfectly on film makers and directors.⁴ The first person who thought of putting Peter Pan into the film was the famous actor Charlie Chaplin at a meeting in the year of 1921. Although, the story of Peter Pan was firstly a play, there were many attempts to create a screen adaptation of the story. However, only a few movies were actually made. There are described the four biggest Peter Pan films. These include the followings:

4.1. *Peter Pan* directed by Herbert Brenon, Paramount Pictures, 1924

At the beginning of Peter Pan's movies, J. M. Barrie felt a huge uncertainty to shoot his children story of the boy who never wanted to grow up. Eventually, Barrie agreed on a contract with Paramount Pictures after a long convincing, almost 20 years, and the first Peter Pan silent film was finally filmed. Sir Barrie also participated on the screenplay of the first film. He believed that the movie would give the story more than a stage. Nonetheless, the director,

Herbert Brenon, declined the screenplay written by J. M. Barrie. Thus, the screenplay for the first movie of Peter Pan by Barrie was never used.

There were almost two hundred actors, mainly women, who wanted to be assigned a main role. In this field, Barrie had a right to affect the audition. The first actress who played Peter Pan was Betty Bronson. *“According to The Times, she appeared as an “extraordinarily elfin figure“, “Wistful and gay by turns“, she made “the lack of words almost an advantage“* (Miralles Lázaro, 2013, p. 94). Betty amazed J. M. Barrie so much that she played a lead role at another Barrie’s play *A Kiss for Cinderella* from 1925.

If we have a look at Tinker Bell, she was the real magic of the film. The actress, Virginia Browne Faire, was only a blinking spotlight flying on stage. This little creature was able to shine and tinkle owing to special close-up techniques. Therefore, people could believe that the fairies are real, and they could believe in them. *“A number of technical aspects were incorporated into the character and enabled the director and cinematographer, namely Herbert Brenon and James Wong Howe, to follow Barrie’s command that Tinker Bell should be a “thousand times brighter than the nightlights beside the children’s bedsides“* (Le Roux, 2016, p. 73)

The director, Herbert Brenon, approached the theme differently than the theme which J. M. Barrie had in his mind. Mr. Brenon concentrated on the national thinking of his people. In this case, we talk about American citizens. For instance, the group of children do not want to join the pirates due to their loyalty for their nation. Peter Pan uses the Star and Stripes flag on the mast. Another example is when Peter Pan says he does not want to grow up and become President. J. M. Barrie expected that there would be more Britishness in the movie. *“Paramount Pictures is an American company and the story of Peter Pan is British. When the film was released, there was a notable difference in the children and Peter’s allegiance. While the story itself was still set in Neverland, the Darlings now lived in the United States rather than London. When Peter and the Lost Boys are triumphant over the pirates, they replace the Skull and Cross Bones with the Stars and Stripes. Wendy tells the boys to “die as American gentlemen” rather than as English gentlemen.“* (Le Roux, 2016, p. 76)

We can only speculate why the film makers did this. One option is that they wanted this English story to be an American story for their American children. Second option can be due to the *“patriotic pride of a postwar generation. Neverland is already a far-away imaginary island:*

why stretch the American public's imagination even further by forcing them to identify with a middle-class British family on another far-away island?“ (Le Roux, 2016, p. 77).

On the whole, the first Peter Pan movie was a disappointment not only for J. M. Barrie but for the audience who knew the story as well. *“A critic of The Times wrote: “instead of making a film of Peter Pan, he [the director] has merely taken the play as it was on the stage and photographed it“* (Miralles Lázaro, 2013, p. 94-95). It was also the only movie which J. M. Barrie saw. Unfortunately, it was not as great as expected.

4.2. *Peter Pan* directed by Clyde Geronimi, Wildferd Jackson and Hamilton Luske, Walt Disney Pictures, 1953

The film *Peter Pan* should have been the second animated film by Walt Disney after *Snow White and the Seven Dwarves* from 1937. The animated form of *Peter Pan* was regarded as the best way how to compose the story. *“Walt Disney himself believed that “animation was the best medium for realizing Barrie's vision”* (Le Roux, 2016, p. 78) *“One might think that Barrie wrote the play with cartoons in mind.”* (Le Roux, 2016, p. 78). It took more time than it was expected. Walt Disney waited for improving the equipment.

Peter Pan by Walt Disney was released in 1942 or at the beginning of 1943. Regrettably, due to the WWII the development of the character *Peter Pan* and of the film at all was overdue. The years from 1948 to 1952 were the most important for the production of *Peter Pan*. Furthermore, there were many assemblies summoned with groups of people to assess what the public was awaiting from the film or what the public wanted and not wanted to see in the movie. Surprisingly, there was a low interest in an animated film. *“Yet, despite these findings, Disney decided to proceed and used the information from the survey as an indication as to which areas would need the most work.”* (Le Roux, 2016, p. 80). Thus, Walt Disney tried to oblige all age brackets.

“As Hutcheon notes, there are many reasons why a particular story may be adapted and one reason she gives is that the new work may desire to “artistically supplant the prior works”. Nowhere is the more evident than with the Disney version of *Peter Pan*. The result of Disney's stringent campaign of reissuing “classics” from the Disney vault is that contemporary audiences view this version as the definitive *Peter Pan* story.

Kim mentions a paper written by Francis Bonner and Jason Jacobs in which they discuss the “phenomenon of the first encounter”. In it they describe how a “person’s understanding and reception of an adapted text is influenced by the first text he or she encountered (whether original or adaptation). Audiences’ expectations are thus shaped by their memories of the version that they first encountered. This notion relates to Hutcheon and Stam’s concept of intertextuality and how we compare works we know with ones we are experiencing)” (Le Roux, 2016, p. 85).

In contrast to Herbert Brenon, Walt Disney found the screenplay written by J. M. Barrie very helpful for his team. *“In this regard, he explains that «his concept of the characters and their reactions to magical events and strange circumstances gave us more inside of what he had in mind than the actual dialogues and scene descriptions».”* (Miralles Lázaro, 2013, p. 96)

The attempt of making the film in the way as J. M. Barrie wanted to, that was not the only genuine J. M. Barrie’s aspect of this movie. Walt Disney’s Peter Pan ended the era of the women lead roles. Disney’s Peter Pan was the first boy. He was made by Bobby Driscoll, *“the first Disney star in live-action films.”* (Miralles Lázaro, 2013, p. 96). Also, Tinker Bell had the opportunity to show her appearance and character. In this version, Tinker Bell was rescued by Peter Pan’s love for her not by children’s faith. Another important and great component of Walt Disney’s Peter Pan was when Wendy quit to be the secondary character. Finally, she started to be the next major character and heroine in the story.

Firstly, the film did not experience such a great success by the audience. *“When the film was premiered in London, Disney happened to be walking on the street behind two women who on their way saw the marquee of Peter Pan on a theatre: “You’ve seen it yet? / No I haven’t but I heard that it’s terribly americanized. / Yes, but you know when you see it you don’t mind it so much.”* (Miralles Lázaro, 2013, p. 97). After all, this Peter Pan version went through a big glory. Peter Pan was accepted as a contemporary myth. Therefore, *“Barrie as a mythmaker is present throughout the film.”* (Miralles Lázaro, 2013, p. 97)

4.3. Hook directed by Steven Spielberg, Tristar Pictures, 1991

Steven Spielberg was the first film director who was thinking about making Peter Pan a grown-up man. J. M. Barrie himself had this idea as well. But the case of Conan Doyle killing his

Sherlock Holmes prevailed upon him to not do so. However, Steven Spielberg made this thought come true. Spielberg cooperated with Paramount Pictures and Walt Disney in order to proceed from these two Peter Pan movie versions.

Michael Jackson was the first person who came up on Spielberg's mind to play the lead role. Despite the fact that Michael Jackson was a huge fan of Neverland (he also had his house called the same) and playing Peter Pan was one of his dreams, he did not support the idea of an adult Peter Pan and he declined the opportunity. Thus, Robbie Williams was the chosen one who portrayed the first adult Peter Pan.

Peter Pan is shown here as a successful lawyer with a family. It seems that he is happy with his life. Unfortunately, he feels the very opposite. He does not remember his childhood, Tinker Bell or Neverland at all. He loses his previous identity. *"The quest for professional success has led him to abandon his family. Thus, the film explores the relationship between parents and children."* (Miralles Lázaro, 2013, p. 98)

The leading attribute taken from the previous versions of the film is the motto said by Peter Pan. The original slogan sounded *"To die will be an awfully big adventure."* (Miralles Lázaro, 2013, p. 98-99). The director changed it into *"To live will be an awfully big adventure."* (Miralles Lázaro, 2013, p. 98-99). The difference between these two versions of Peter Pan is clear: perception of life and death. *"For the adult Peter Pan, in his quality of finite being, there is not a biggest adventure than enjoying life with his family. However, for the eternal boy, there is not a biggest adventure than dying – as it is something unattainable for him."* (Miralles Lázaro, 2013, p. 99)

In this film adaptation, Tinker Bell goes through a change of her film character as well. This time the audience could finally hear her. The reason for this feature is the actress, Julia Roberts. Steven Spielberg thought it would be pity that such a great actress would not be able to speak. Regrettably, she received bad reviews from the critics.

Generally speaking, this version was a success. Unhappily, some film critics considered it as a failure. The director tried to rework the story for the audience of the 1990s, but he did not catch the important theme and motifs that J. M. Barrie wanted to show us. Contrary to the bad concept, the one positive thing is the brilliant capturing of the mysterious atmosphere of London.

4.4. *Peter Pan* directed by P. J. Hogan, Universal Pictures, 2003

It is believed that this film version of Peter Pan story is one of the most widespread. The actor of Peter Pan, Jeremy Sumpter, perfectly capture Peter's roguishness. It is also believed that this film adaptation is the most similar to the original novel. The soundtrack of this movie should be also mentioned. It induces us the atmosphere and the mood of the adventure that the group of children go through. Perhaps the only disturbing thing about this movie is that some of the scenes are too in Hollywood style.

The original play was written in 1904. Therefore, in 2004 there was the 100th anniversary of J. M. Barrie's play. So, this was the reason why Universal Pictures wanted to create a film to celebrate the children story. This was the first time, when the children's roles were indeed played by children. They really tried to be close to the original story. "In this regard, the Great Ormond Street Hospital for Children in London said: *"It is in keeping with the original work whilst communicating to an audience with modern sensibilities."* (Miralles Lázaro, 2013, p. 99). Also, this version of Peter Pan story is an assortment of sources. For instance, the original play or this version refers to the Walt Disney's *Peter Pan* movie, although the director, P. J. Hogan, denies it.

This adaptation is not a copied version of the story. It accommodates to 21st century. We can see this aspect in Wendy. She is not the cute little girl as we knew her from previous variations. She is a battler and a strong independent young woman. She proves us her strength through her often-repeated story telling in the film.

One problem of the shooting could be the facilities and the equipment. In 2003 it was hard to film the skill of flying without obvious help of computers. On the other hand, the scenes could be more like the original story. "*Laura Duguid, descendant of the family who inspired Peter Pan, points: «The visual effects are going to be stunning and that is one of the things that he [Barrie] would have appreciated. He would have thought that was wonderful. I mean, all the flying, all the fighting».*" (Miraless Lázaro, 2013, p. 99-100)

Another unintentional feature of this version is that although Jeremy Sumpter, the actor of Peter Pan, looked like a young boy full of adventures and fun, he did not express the devil personality of Peter Pan well. The film crew focused on looking for the new teen Hollywood star, not on looking for Peter Pan. In the same way, they made the story more romantic than it really was. The original story is about childhood against adulthood. However, the director concentrated on

the relationship between Peter and Wendy. “*Despite this romantic turn, the film generally received positive reviews by film critics.*” (Miraless Lázaro, 2013, p. 100)

4.5. Films Conclusion

Undoubtedly, Peter Pan as a character went through a lot of modifications. At the same time resemble to the development of going from a page to the stage. There are many other Peter Pan films. The movies that I have not mentioned yet are:

Peter Pan 1955 directed by Clark Jones, *Peter Pan* 1976 directed by Dwight Hemion, *Peter Pan* 2000 directed by Glenn Casale and Gary Halvorson, *Peter Pan 2: Return to Neverland* 2002 directed by Robin Budd and Donovan Cook – this version is made by the company of Walt Disney, *Tinker Bell* series 2008-2015 with many directors and these are also made by Walt Disney, *Pan* 2015 directed by Joe Wright.

Although J. M. Barrie and his story are of British origin, there has not been an English actor who would have played Peter Pan. At this time, not even one of the directors kept the genesis of the story and in these mentioned films there are only American actors (in the case of *Pan* from 2015 where the main character is played by an Australian actor) playing the lead role. So, we can say that Peter Pan is still waiting for his British colleague. “*Indeed, “he [the author] would infinitely have preferred the Walt Disney cartoon [...] – and fully have appreciated both the difficulties and the triumphs of its attempt to capture the Never, Never Land.*” (Miralles Lázaro, 2013, p. 100)

However, Mr. Green had said this before *Hook* (1993) and *Peter Pan* were premiered. We can only guess how he would feel about these two versions.

5. Czech Environment

The story of Peter Pan is an essential book in children literature. This work certainly leaves its marks in Czech literary context. This led Czech translators to mediate between Peter Pan and Czech children reader.

5.1 Theatre and Ballet

Peter Pan did not have an influence only on Czech literature. There are Czech theatre productions that came into existence. David Drábek is the director of the musical play *Petr Pan* which had its first opening on 18th September 2021 at ABC theatre and public can still buy tickets for the performance. It is the first Czech Peter Pan musical play. The story is a classical recounting of the original text.

The ballet *Petr Pan* had its world premiere on 22nd January 2013 at the Estates Theatre. The ballet is divided into eleven sections, and it took over Pavel Šrut's version of translation. The stage director is Bérangère Andreo.

5.2. Translations

Peter Pan came into Czech literature with delay. Somewhere in the range of 1926 and 1927, the Prague Stock Printer distributed in Children's Reading (in Czech Dětská četba), edited by Milena Jesenská, a three-section novel *Petr Pan*, translated by Jirka Malá. The primary volume is an alternation of the novel from 1906. The two following parts are partitioned into a 1911 book.

There were speculations about the children literature. Czech literary context required a new various type of a fairy tale. Therefore, Barrie and his everlasting childhood may have appeared to authors as obsolete.

Later, during the communist regime, *Peter Pan* was one of the books which were forbidden. It is hard to say what was the reason. *Alice in Wonderland*, for instance, was published in that period. Perhaps the idea of never-ending youth was not what the regime supported.

On the other hand, when Peter Pan came back to Czech readers, his comeback was not fortunate. The version edited by Lenka Landová was not accepted well. The main themes of the book were neglected and overall, the plot was dry. The real rediscovery of Peter Pan came in 1997 with Pavel Šrut.

There are many translations of Peter Pan. For my qualification work I have chosen four versions to compare Czech and English original *Peter and Wendy* from 1911.

5.3. Peter and Wendy, 1991

Peter Pan and Wendy translated by Lenka Landová and illustrated by Anne Grahame Johnston from 1991 is the first version. This translation is written for the smallest readers. There are seventeen chapters, the same number as in the original. Some of them, for example the second or the sixth chapter, are the literal translation. Some of them are changed. For instance, the chapter number three is translated as “*Lákavá nabídka*” (“*Come away, come away!*” by Barrie).

Landová leaves the names of Wendy, John and Michael as it is. However, Captain Hook is translated as “*Kapitán Hák*” and Lost boys have their own Czech equivalents as well. These are “*Kudrnáč*”, “*Ťapalka*”, “*Hubeňour*”, “*Mastňák*”. Names of the twins are not mentioned. Neverland is written as “*země Nezemě*”. Tinker Bell is called “*Zvoněnka*”.

Differing from Barrie, Landová shortened the story. The chapters are at half. What was already mentioned, Landová left out more complicated ideas and kept only essential facts for readers. As for the ending, the part where Peter met Jane and Margaret is missed out completely. This version ends with Peter promising Wendy he will come back to her.

5.4. Petr Pan, 1997

Petr Pan is a translation retold by Pavel Šrut and illustrated by Jiří Běhounek from 1997. *Petr Pan* is recommended for readers from eight years. On the contrary, Šrut preserved the plot better than Landová. Nevertheless, this adaptation is also modified.

Šrut kept seventeen chapters as well. The variance from Landová is that Šrut changed some of their names. For instance, the second chapter is translated from “*The Shadow*” to “*Petrův ztracený stín*”. Perhaps the author wanted to stylize the original story.

If we look at the translated names, there are few changes as well. “*Tinker Bell*” is as “*Drátěnička*”, Michael is called “*Miša*”. Later when Michale grew up, he wanted to be called “*Michael*”. This is one aspect that Šrut added to the story. Lost boys’ names are translated as “*Prcek*”, “*Kudrnáč*”, “*Klofik*”, “*Trumpetka*” and “*Dvojčáci*”.

This time, the author preserved a longer ending. But still, there is only a mention about Wendy’s offsprings. *Petr Pan* from 1997 is ending when Peter Pan meets Jane. A reader is still waiting for Peter meeting Margaret.

5.5. *Petr Pan*, 2014

Petr Pan retold by Daniel Stephen O’Connor, translated by Jitka Drahokoupilová and illustrated by Cyril Kozák is an educational material. O’Connor simplified the plot, and so the issue is that the book is focused on education, not the idea of the original text.

There are six parts and only two of them carried the same heading as the original. O’Connor adjusted the story in his own image and Drahokoupilová ensued from him. Although the translation is literal, there are terms which were transformed into Czech.

“*Tinker Bell*” is called “*Zvonilka*” this time. Lost boys obtain new names as well. These are “*Drobek*”, “*Kecka*”, “*Zoubek*”, “*Kudrnka*” and “*Dvojčata*”. The Darling’s children remain the same.

As it was already mentioned, there are only parts essential for the story and for learning English for non-native speakers. Therefore, there are many passages from the original that are missing in this adaptation, including the ending with Peter Pan meeting Jane and Margaret. On top of that, this translation is similar to the Czech dubbing of Peter Pan film from 2003 directed by P. J. Hogan.

5.6. *Petr Pan*, 2015

Perhaps the best translation comes with Jana Hejnová and Petr Hejnový, illustrated by Peter Uchnár. Their version from 2015 resembles the original content the most. *Petr Pan* sticks with the original with seventeen chapters. Most of them are a literal translation, some of them are a little bit converted. Nonetheless, if we look for some changes, we will find something that the authors recreated.

“*Lost boys*” are shortened as “*Ztraceňáci*”. Michael has a nickname “*Miša*” once more. “*Tinker Bell*” is translated as “*Zvoněnka*”. The alternatives of the names of Lost boys are “*Trumpetka*”, “*Dvojčáci*”, “*Zoubek*”, “*Drobek*” and “*Kudrnka*”. We can see that there are many various names of Peter Pan’s friends.

Finally, the original text lived to see its ending as it is. Hejnová and Hejnový did not leave Peter Pan meeting Jane and Margaret. It is one of the main themes of the plot. So, it would be a pity for Czech readers to miss the original ending.

5.6. The Extract

James Matthew Barrie has an influence on Czech readers too. Undoubtedly, it is one of the most favourite children’s books not only for English but also for Czech children’s readers. There exist many great and various alternatives and translations of the original *Peter Pan* and it is up to a child which one they will prefer.

For a better picture, there are three extracts. The first one is taken from the novel *Peter Pan and Wendy* and the second one is taken from the first translation of *Peter Pan and Wendy*, *Petr Pan a Wendy*, by Landová, and the third is taken from the newest translation, *Petr Pan*, by Hejnový and Hejnová, all of them are from the very beginning:

All children, except one, grow up. They soon know that they will grow up, and the way Wendy knew was this. One day when she was two years old she was playing in a garden, and she plucked another flower and ran with it to her mother. I suppose she must have looked rather delightful, for Mrs. Darling put her hand to her heart and cried, “Oh, why can’t you remain like this for ever!” This was all that passed between them on the subject, but henceforth Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.

Každý ví, že děti musí jednou vyrůst. Wendy to věděla už dávno. Ale dokud se nesetkala s Petrem Panem, moc o tom nepřemýšlela. Wendy žila s maminkou a tatínkem, manželi Darlingovými, a dvěma bratry v jednom vysokém domě v Londýně. Wendy byla nejstarší. Po ní byl John a pak Michael. Paní Darlingová byla hezká a roztomilá a své děti měla moc ráda. Pan Darling měl děti také rád, ale trochu jinak, protože musel stále počítat, aby vyšel s penězi.

Všechny děti jednou vyrostou. Až na jedinou výjimku. Všechny brzy pochopí, že nemohou zůstat věčně malé. Wendy Darlingová na to přišla jednou v zahradě, když jí byly asi dva roky. Utrhla při hře nějakou kytičku a běžela s ní k mamince. Vypadala při tom asi moc roztomile, protože maminka ji objala a dojatě si povzdechla: „Škoda, že taková nemůžeš zůstat navždycky.“ Nic víc už o tom nikdy neřekla, ale Wendy od té doby věděla, že jednou vyroste a bude jako ona. To dojde každému, komu je víc než dva roky. Dva roky jsou totiž začátkem konce.

6. Conclusion

The character of Peter Pan inherently belongs to the literary scene of British children's literature. Even today, Peter's story affects many children's readers from all over the world.

But not only children's readers are influenced by the world of Neverland. Many film and theatre directors have taken on the literary character of Peter Pan and created an adaptation of the story according to their own imagination.

The aim of this bachelor thesis was to define the essence of the fascination of readers. Although he is a hero of children's literature, the story of Peter Pan can excite even an adult reader. The story of a child's bravery inspires many adults while reminding them that they, too, had their childhood and their own desire to never grow up.

For young readers, Peter Pan affirms that no matter how good our childhood may be, every child must become an adult, which is one of the most natural things in this world.

James Matthew Barrie has created a childhood hero who will never be forgotten.

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