

Barrie, Hook, and Peter Pan

Barrie, Hook, and Peter Pan:
Studies in Contemporary Myth;
Estudios sobre un mito contemporáneo

Edited by

Alfonso Muñoz Corcuera and Elisa T. Di Biase

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P U B L I S H I N G

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INTRODUCTION

OVER THE MOON FOR PETER PAN

ALFONSO MUÑOZ CORCUERA
AND ELISA T. DI BIASE

Peter Pan was born over a century ago. There is something doubly contradictory in this phrase that, although true, is also the reason why this book has been released. We are talking about the boy who will never grow up and the fact that he is celebrating his hundredth birthday should provoke some surprise. At the same time, he is such a powerful icon that it is also true that he seems to have been there, floating in our culture, reappearing in its images, since time immemorial—much farther back than the early twentieth century.

But the facts remain between these two contradictions. In October of 1911 the novel *Peter and Wendy* was first released, giving final form to the character of Peter Pan and the reason for this commemorative collection of essays—although this is not to say that the character has not been open to later reworking, as we shall see. However, it was by no means the first work in which this mysterious character of deep and varied roots appeared, since he might have burst into the mind of its author, James Matthew Barrie, one evening in about 1900¹ while he was walking his dog Porthos in Kensington Gardens, in London, and striking up a friendship with George Llewelyn Davies, the first child of the Llewelyn Davies family whom Barrie befriended—a relationship that was maliciously discussed in much of the early criticism—and later tutored, along with his four brothers, since their parents Arthur and Sylvia did not live to see them grow up (*vid.* Birkin, 2003).

¹ At that time, the character made his first appearance in the least possible developed form in the novel *Tommy and Grizel* (Barrie, 1900). He has no name yet, but the idea of an eternal child appears as the supposed character of a work that the novel's protagonist, Tommy Sandys, wants to write.

The childlike appearance of James M. Barrie, measuring just over 1.65 meters, the daintiness of his voice and, above all, his imagination made him an ideal playmate for the Llewelyn Davies children, while their presence stimulated the writer's creativity and staved off the worst fear he had as a child: the arrival of the day he would have to stop playing.

The relationship between Barrie and the Llewelyn Davies developed at great speed, with their deciding to spend the summer of 1901 together in a house that Barrie had in the county of Surrey, in the South East of England. Among the games with which they entertained themselves, a pirate story stands out above all—a story that Barrie documented in a series of thirty-six photographs assembled in a book of which only two private copies were printed, one for each family. It is *The Boy Castaways of Black Lake Island*, one of the seeds of the stories of Peter Pan, even though the eternal child does not appear in its pages. In the story, however, we can find the children who later will become the Lost Boys and Captain Swarthy, an ancestor of Captain Hook.

The first appearance of Peter Pan itself occurs in the novel *The Little White Bird*, written in 1902 and inspired by Barrie's relationship with George Llewellyn Davies and their walks together in Kensington Gardens. In this novel Peter Pan is not the main character of the story, which actually narrates the days of Captain W—, who, in love with a young governess named Mary, becomes his and his son David's protector. The child exerts such fascination in the captain that he generates a fictional story in which he has a son named Timothy who eventually dies and who serves to justify his relationship with the infant through a strange nostalgia. During the story Captain W—, much like Barrie with the Llewelyn Davies, tells stories to David, including one of a very old baby who always remained the same age, as he had flown from his home to Kensington Gardens to escape the possibility of growing up. This was possible because the baby, still very young, remembered being a bird in that park whose birds had the distinction of being the souls of the children who would later populate the real world.

After experiencing many adventures in this fairy land, the baby, who was called Peter Pan, tried to go back home, but he found that the window through which he had escaped had closed, and, behind it, his mother was hugging another boy. After this terrible disappointment, the poor boy had no choice but to stay and live in Kensington Gardens as a psychopomp—i.e. burying the children who die in the park—in twos because it seemed less lonely—and yearning for the life he could have had if he had confronted it at the time and if his mother had not forgotten him.

It has often been pointed out that this image of a ghostly child who does not grow up appears in Barrie's mind because of a tragic event in his family. His brother David, the favourite of his mother, died while he was skating on a lake in Kirriemur, Scotland, and thus, as if frozen, he remained forever: a child image inhabiting the minds of those who knew him, even after Barrie grew into adulthood. However, Peter Pan is not a simple transposition of that event to a literary work. Although its roots might be there, the character of Peter Pan and the works in which he appears are the result of, on the one hand, a deep reflection on the nature of childhood, death, time, motherhood, and art; and on the other hand, a great artistic work that draws on sources both literary—adventure novels like *The Pirate* (Marryat, 1836), *The Coral Island* (Ballantyne, 1857) and *Treasure Island* (Stevenson, 1883), fantasy works such as *Peter Schlemihls wundersame Geschichte* (Chamisso, 1814), pantomimes such as *Blue-bell in Fairyland* (Hicks, 1901), Shakespeare's late romances such as *The Tempest* (1611)—and mythological—the Greek god Pan who lends Peter his name and many of his features, and the fairies and afterlife islands from Celtic folklore.

While in his first appearance in the central chapters of *The Little White Bird* Peter Pan lacks many of the characteristics for which he is currently known, some of which have been influenced by some of the sources just mentioned, he is already a fairly complete outline that holds the bivalences between eternal youth and death, and between the traces of Greek and Celtic mythology that characterize the Peter we all know. In any case we cannot forget that the boy who would not grow up at this point still had a long way to go before being consolidated as a character.

In 1903 Barrie again takes up the idea of the immortal child, turns him into a pre-teenager—thus approximating him to the age that his brother David was when he died and the age that the older Llewelyn Davies boys were nearing—and transforms him into the main character of a play which is heir to the British pantomime tradition and which, after a series of changes, opened for the first time on December 27, 1904, in the Duke of York's Theatre in London.² For decades, the play was performed in the English capital each Christmas season with increasing success. On the

² The notes that Barrie took in preparation for writing the play *Peter Pan or The Boy Who Wouldn't Grow Up*, known as *Fairy Notes*, are dated October 14, 1903. The first manuscript of the play, which is entitled simply *Anon: A Play* and differs greatly from both the text performed by the first time and the definitive text published in 1928, contains two dates. The first one, which is supposed to refer to when the writing began, is November 23, 1903. The second one, which is supposed to be the date of completion, is March 1, 1904.

other hand, besides having grown up a few years, in the play the character of Peter Pan had acquired a tempting charm, a bravado and insolence that, among other things, caused the producer Charles Frohman to insist on changing the title of the play from “Peter Pan or The Boy Who Couldn’t Grow Up”—the title proposed by Barrie—to *Peter Pan or The Boy Who Wouldn’t Grow Up*, the title which suggests that if the character does not grow up, perhaps it is not because he cannot (e.g. because he found the window closed) but because he does not want to (e.g. because of sheer rebellion).

In the text of the play, which J.M. Barrie would rewrite almost obsessively until 1928, the date in which the definitive text was published, Peter Pan begins to be fixed and turned into the image we know now, the one that has transcended and exceeded its author, the one that has disassociated itself from its time and become a modern myth. But before the publication of the text of the play, several things must still happen.

The first one is the publication in 1906 of *Peter Pan in Kensington Gardens*, which despite its name in reality is nothing more than the chapters of *The Little White Bird* dealing with the story of the eternal child illustrated by Arthur Rackham. The text does not offer, therefore, anything new to the character’s history, but its popularity is greater than that of the novel to which it originally belonged, so it is worth noting.

Another text that does provide a new episode for the history of Peter Pan is the one act play *When Wendy Grew Up: An Afterthought*, performed for the first and only time on February 22, 1908, in London after that season’s final performance of *Peter Pan or The Boy Who Wouldn’t Grow Up*. The play takes place in Wendy’s bedroom years after the ending of the previous play. Wendy is now an adult, and tells her daughter Jane the adventures she experienced in Neverland as a child. Jane falls asleep and then Peter comes in through the bedroom window. He wants Wendy to come again with him to Neverland, but he does not know that, in fact, many years have passed and Wendy is now a woman. Upon discovering this, he decides to take Jane instead, implying that the same situation will occur when the girl grows up and has her own children.

Although the play was never performed a second time, Barrie again made use of the story it presents a few years later since he incorporated it as the last chapter of the novel *Peter and Wendy*, published in October 1911 with illustrations by F.D. Bedford. In this novel the character of Peter Pan has acquired a much more developed form, and thanks to its popularity it is the basis for the formation of the myth. The text gave Barrie’s character a first fixed vehicle that spread very quickly, thus greatly multiplying the versions and reinterpretations by other authors that

were being written from the earliest years when the work was performed, delving more deeply into its story and nature, transporting it to other genres, and even expanding the horizons of the character to other countries. Books such as *Peter Pan Keepsake* by Daniel S. O'Connor (1907), *J.M. Barrie's Peter Pan & Wendy. Retold by May Byron for Boys and Girls* by May Byron (1915) and *Peter Pan in Scarlet* by Geraldine McCaughrean (2006); films such as *Peter Pan* (Brenon, dir., 1924), *Peter Pan* (Geronimi, Jackson, & Lusker, dirs., 1953) and *Hook* (Spielberg, dir., 1991); and comic books such as *Peter Pan* by Régis Loisel (1990-2004) and *Lost Girls* by Alan Moore and Melinda Gebbie (2006) serve as examples; the list could be extended almost indefinitely since Barrie's work has proved to be very fertile ground for artistic and popular culture production.³

The phenomenon of the conversion of Peter into a modern myth may be due to his shaping a yearning that was being developed in society at that time and which has acquired strength over the years—the yearning for youth and eternity. His mythic status is also due to the immense depth and mystery that his image exudes, the ease with which he can be used as a metaphor for many situations of human life, his ability to accommodate a huge number of antitheses—light and darkness, death and eternal life, childhood joy and a certain sinister darkness, forgetting and nostalgia, etc.—and his multifaceted mythological and literary references that point to various psychological and cultural influences.

Irrespective of the reasons, it is an indisputable fact that the character has far transcended the fame of its creator. Not even Barrie—who in the prologue to the play published in 1928 declared that he did not remember having written *Peter Pan*, in what could be considered a ploy to encourage this kind of appropriation that Western culture has made of the image of the boy who would not grow up and that he could, in some way, foresee—could have imagined the magnitude of the phenomenon. It is one of those

³ After the publication of *Peter and Wendy* the story of Peter Pan would still be picked up by Barrie himself on another three occasions, although these are works that have barely circulated, so it cannot be said that they have contributed greatly to the formation of the myth. Thus, just a short note about them will suffice. The first work is a screenplay written in 1920 that was never shot and whose transcript was published by Roger L. Green in 1954. The second is the story “The Blot on Peter Pan”, published in the children’s book *The Treasure Ship* edited by Cynthia Asquith in 1926. The third and final version took the shape of a speech—“Captain Hook at Eton”, delivered on July 7, 1927, at Eton College and published in 1938 along with the rest of his speeches.

characters that go far beyond their origins to become myths known by all, as if they had always existed, without known origins or a canonical version that fixes them. Sources of inspiration for other artists, they remain open to new interpretations which become part of them as if they had been that way from the beginning. As a result, today most people know Peter Pan, not by the works of its author but by adaptations made to be marketed as children's literature products or by the many film versions that have been shot in over a hundred years of its history. Among these, one stands out in particular: the production by Disney in 1953, whose worldwide success contributed greatly to this mythologizing of the character, eclipsing its first author and turning the story of Peter Pan into a timeless fairy tale.

But despite this, or precisely because of this, the oblivion into which both Barrie and the rest of his works appear to have fallen today is somewhat surprising. Even given the worldwide success of the novel *Peter and Wendy*, very few people would have been able to name the creator of Peter Pan before Hollywood's commercial interests induced Miramax to rescue part of James Matthew Barrie's biography in *Finding Neverland*, a 2004 film directed by Marc Forster.

From our point of view, explaining the causes for this forgotten authorship is not very complicated. On the one hand, the stories of Peter Pan have had the misfortune or the honour of being classified as "children's literature", thereby losing any concrete literary value, which is why they have been considered almost strictly commercial, sub-literary products, with nobody remembering their author except in the payment of the relevant commercial rights. The same has happened with other classic "children's books" written between the nineteenth and twentieth centuries—for example, *Alice's Adventures in Wonderland* (Carroll, 1865), *Le avventure di Pinocchio* (Collodi, 1883) and *The Wonderful Wizard of Oz* (Baum, 1900)—whose authors most people do not even know. However, they differ greatly from stories like *Cinderella*, a folk tale whose origins, lost over a thousand years ago in China, later took form in Europe.

In addition, biographical and psychoanalytic criticism was merciless with the figure of Barrie after his death, especially during the forties. The accusations of homosexuality—which would certainly have been forgotten time ago if they had been the only allegations—quickly gave way to those of paedophilia—because of his close and unconventional relationship with the children of the Llewelyn Davies family—thus permanently tarnishing his reputation as a writer since his supposed sexual perversions were put forward as arguments to demonstrate his limitations as an artist (Jack, 1991: 8-11). In this context, it is not surprising that the reception of the

works of Peter Pan by academics has been limited until recently, especially in their strictly literary aspect.

However, as it stands in the introduction to his book *The Road to the Never Land*, literary critic Ronald D.S. Jack, one of the more important specialists on Barrie, argues that a moral evaluation of the author—whose alleged paedophilia has never been proved—cannot be used to judge his works from an aesthetic point of view. At the same time we must not forget that while the works of Peter Pan are partly for children, they are also for adults. And this is not because there are dark elements in the story that a child would not be able to understand—although there are some—but because, undoubtedly, Barrie's texts are great literary works regardless of the genre to which they might be pigeonholed.

Thus, over the last century, both Peter Pan, its author and the rest of Barrie's works have been neglected by critics and academics. And while, since the mid-eighties, this trend has begun to change and there have been serious studies such as those by Jacqueline Rose (1984), Leonée Ormond (1987) and Ronald D.S. Jack (1991, 2010), and interesting volumes of articles like those edited by Donna R. White and C. Anita Tarr (2006) and Allison B. Kavey and Lester D. Friedman (2009), we believe these studies are not entirely sufficient to confer both the writer and the character he created the place they deserve in Western culture.

This book is therefore intended to celebrate the centenary of *Peter and Wendy* by opening a space for the deepening of the figure of Peter Pan in its triple status as myth, twentieth-century cultural icon and literary character by publishing a multidisciplinary collection of critical essays covering a variety of disciplines ranging from literary theory and psychoanalysis to postcolonial studies, comparative literature and pedagogy, written by academics from very diverse geographic regions such as Scotland, Mexico, Ethiopia, the U.S., Spain and France. This is all with the intention of showing how the immense depth and semiological richness of Barrie's work, which has even permeated subjects alien to literature itself, can be approached from a great many perspectives. So deep and undeniable is Barrie's mark on our culture that it spans the history of literature, comics, art, philosophy, psychology, etc.

At the same time we want to vindicate the figure of James Matthew Barrie, who in May 2010 would have turned 150 years old, in the history of modern literature, taking his name out from the children's literature drawer and distancing the quality of his work as far as possible from his personal life, the extravagance of his biography and the charges that have been made against him.

Perhaps the greatest peculiarity of this collection of essays is its publication as a bilingual volume, so a brief explanation on the matter is necessary. We decided on a bilingual volume in an attempt to achieve the greatest possible number of academic readers. The use of English is justified, first of all, because it is the original language in which Barrie wrote and, therefore, it is that of most of the theorists who have tackled his work. English is, in addition, the language that most people learn as a foreign tongue, so it is easier to communicate with academics around the world. We use Spanish, on the other hand, since this collection has been compiled in Spain and because it includes Spanish-speaking theorists who have worked intensively with the character of Peter Pan. Furthermore, Spanish is, alongside English, the language most spoken in Western culture. Finally, we did not want to lose the international spirit of the conference that inspired us to edit this volume and promote the study of Barrie's work in the Spanish speaking world, as a lot less critical reception has been produced in this language than in English.⁴

The above mentioned conference, entitled "One Hundred Years of *Peter and Wendy*"⁵ and coordinated by the same editors of this volume and held at the Universidad Complutense de Madrid on March 14 and 15, 2011, is the source of some of the works collected here and the place where the authors met. However, we cannot fail to note the profound work of selection, extension and revision that has been carried out with the papers presented at that time, and the inclusion of completely new articles to create a consistent and structured book that could be rightfully considered a volume of essays instead of a mere publication of minutes.

As to the structure of the book, we have not divided the articles according to disciplines or rigid thematic compartments, but, in an attempt to achieve a harmonic order of the different points of view, we have divided the contributions under the caption of an image emanating from *Peter Pan* that metaphorically points to the thread of the reflections. Thus the first part "London / Londres" brings together two texts that address the figure of Peter from the point of view of its creation; that is, the

⁴ In any case we note the existence of some important studies such as Manzano Espinosa (2006), Herreros de Tejada (2009) and Muñoz Corcuera (2008; 2010; 2011a; 2011b; 2012; forthcoming).

⁵ We cannot fail to note and acknowledge the invaluable assistance we received for the organization of the conference from Álvaro Arroyo Ortega, Vice-Dean for Cultural Activities of the Faculty of Philology at the Universidad Complutense de Madrid, Fabio L. Vericat Pérez-Mínguez, Deputy Head of the Department of English II of the same institution, and members of the Association Tales.

perspective is anchored to Barrie's pen and his experiences and personal ghosts, hosted in the concrete world, in London.

The first essay, "Creating the Deathless Boy" by Ronald D.S. Jack, presents a detailed itinerary of the creation of the myth of Peter Pan as it attempts to show the ambitious artistic intentions Barrie placed in his character, averting the traditional view critics hold about the author as a mere immature escapist. Meanwhile, "The Legacy of the Phantoms, or Death as a Ghost-writer in *Peter and Wendy*" by Céline-Albin Faivre, is an analysis of Barrie's personal ghosts, especially those related to the relationship with his mother and how it is projected in certain features of the character of Peter Pan; this analysis is based on Winnicott's psychoanalytic writings about the importance of the gaze of the mother in creating the child's identity, and on Abraham and Torok, who define the concept of ghosts of memory.

The second part, "The Shadow / La sombra", contains essays focusing on the projections and unfolding of the character of Peter Pan in the same literary work, in Barrie's life, and in other artistic works; essays in this section always touch upon the subject of psychoanalysis or use it as an analytical tool. Mara González de Ozaeta, in "Los niños perdidos encuentran al dios Pan: *Peter and Wendy* y *Lord of the Flies*", enacts a comparative literature study between these two novels, performing a thorough analysis of the archetypal figure of the god Pan and his presence in both texts, concentrating particularly on its presence in both communities of children. For this analysis, she recurs to Jungian psychoanalysis. Meanwhile, David Rudd, through his article "Never, Never, Never Land: The Dangerous Appeal of the Sublime Object of Ideology" refutes Oedipal interpretations of Peter Pan, proposing instead a Lacanian explanation. This places the character on the border between the Imaginary and the Symbolic orders, where he strives to be the impossible but highly desired "Sublime Object of Ideology", as Slavoj Žižek terms it. Finally, in "The True Identity of Captain Hook", Alfonso Muñoz Corcuera undertakes a thorough study of this character and his true identity to fully examine the relationship the pirate holds not only with Peter Pan but with the author, such that the border between the three is blurred, creating an interesting doubles game to which Muñoz Corcuera applies Otto Rank's literary motif analysis model.

In contrast, "Neverland / Nunca Jamás" is anchored in the imagination as opposed to the real London and collects three texts that focus on the literary dimensions of Peter Pan, their sources, their expressions, their meanings, the construction of the works, etc.—in other words, items disconnected from any reality outside the textual and intertextual

dimensions of Barrie's works. In "On that Conspiratorial Smile between Peter Pan and the Mermaids", Elisa T. Di Biase offers an analysis of the unique relationship that Peter Pan holds with the mermaids and justifies this original link by listing a series of deep-rooted similarities between these fantastic beings and, above all, highlights the connections between their mythological origins. Fabio L. Vericat, in "Betwixt-and-Between: The Novelization of *Peter Pan* as Literary Hybrid", focuses on the hybrid nature of James Matthew Barrie's texts, arguing that Peter Pan's ambiguity is not only ontological but textual since the works in which he appears are always straddling different genres. This chapter is closed by "La imagen de Peter Pan: Objetos y espacios simbólicos en los textos de J. M. Barrie" where Patricia Lucas takes a tour through Barrie's work analysing various elements semiologically, visually and spatially.

"The Lost Boys / Los niños perdidos", the fourth part of this book, is particularly diverse in terms of the authors' viewpoints and their nationalities, but they all deal with the social and cultural implications of the character of the child who would never grow up by proposing its use as a tool in the education of children, by placing his image in the ambitions of a misguided youth, and by comparing the content of Barrie's work with the ideals of the British imperialists of his time. First, Pradeep Sharma in "Peter Pan: A Colonial Myth" proposes a reading of Barrie's Peter Pan works from the perhaps unprecedented point of view of the imperialist mind set, indicating those elements that could suggest an English view of dominance over other cultures in the world. This section's second article, "Un truncado ideal de juventud: La vivencia del tiempo en *Peter and Wendy*" by Jaime Cuenca, challenges the hero and villain positions the characters of Peter Pan and Captain Hook respectively occupy in Barrie's work and places them in the context of generational conflict, noting how the ideals of youth and spontaneity, embodied by Peter Pan, at the beginning of the twentieth century prepared the road to totalitarianism. Then, Esther Charabati in "Valientes y narcisistas: *Bullying* en Nunca Jamás" proposes the use of the works of James M. Barrie as pedagogical tools. According to the author, through the guided reading of the novel in its original version rather than in a simplified one, children are able to analyse their own behaviour so that they, in a healthy group dialog, can identify attitudes of bullying and free themselves from the taboos that surround them. Finally, in "Finding Our Timeless Neverland: Reconstructing Age Identity through Imagination" Paige Gray links the figure of Peter Pan to the contemporary obsession with staying young, specifically in women, and details how, through eating disorders, many of them find a way to never grow up so that they become a sort of real and

contemporary Peter Pan, also embodying the double idea of eternal youth and death that distinguishes the literary character.

The penultimate chapter of this book, “The Pirate Ship / El barco pirata”, includes studies that examine the approach to the image of Peter Pan that other literary and artistic works undertake, reproducing and reelaborating on the ghostly figure of the child by subjecting it to other realities and, therefore, to adaptations to different environments and stimuli—in short, by capturing the myth and feeding on it. Silvia Herreros de Tejada in “El disparate de ser niño para siempre: Peter Pan como metáfora de la vida humana”, carries out a journey through various versions and adaptations of the character of Peter Pan in which he, though originally conceived as “the child who would never grow up”, goes through the different ages of man. Using Erik Erikson’s theories on the main problems of the various stages of man and applying them to such works, the author suggests that the true essence of the character of Peter lies in the embodiment of change through crisis. On the other hand, John Keith Scott in “Lost Boys, *Lost Girls*, Lost Innocence: J.M. Barrie and Alan Moore” focuses on one of the most original adaptations of Barrie’s work, the comic book by Alan Moore and Melinda Gebbie, which tells the story of Wendy along with that of two other female characters belonging to the so-called children’s literature, Alice and Dorothy, from a perspective centered in eroticism as a metaphor for human life. Also in a rather transgressive tone, Fernando Ángel Moreno and Eliana Dukelsky in “El lenguaje de lo siniestro: Deconstruyendo el mito de Peter Pan” analyse the postmodern deconstruction of the myth of Peter Pan in Daniel Mares’ novel 6 and Régis Loisel’s comic book *Peter Pan* through the concept of the uncanny produced by Eugenio Trias.

Finally, the sixth chapter, “Skull Rock / La Roca Calavera”, named after the iconic skull-shaped rock the Disney factory invented in their cinematographic version of the Mermaid’s Lagoon, contains articles that focus precisely on the study of different film versions that revolve around the story written by Barrie. First of all, “Retorno a Barrie: Texto y subtexto de las adaptaciones cinematográficas de *Peter Pan*” by Cristina Manzano Espinosa runs an analysis of various film adaptations of Barrie’s work with biographical overtones. Then, Auba Llompart Pons closes this publication with “Niños que jamás crecerán: Relecturas de *Peter Pan* en la literatura y el cine de terror”. The article focuses on the creation of the horror genre whose infantile main characters never grow up, concentrating on this feature to argue that these children are related with Peter on his most sinister side.

Before concluding this introduction we would also like to say a few words about the confusion surrounding the title of the Peter Pan works written by Barrie, especially in regard to the novel *Peter and Wendy* and its Spanish editions, as it has been one of the problems faced when editing the book. Although the original title of the novel is *Peter and Wendy*, already in 1915 the shortened version by May Byron noted earlier had been changed to *Peter Pan and Wendy*, a title that in many later English editions was shortened to *Peter Pan* and merges with the short title of the play written in 1904. For Spanish readers, confusion goes even further since the first Spanish edition of the novel, translated by María Luz Morales and published in 1925 by the publishing house Juventud, was given the title *Peter Pan and Wendy: The Story of the Boy Who Wouldn't Grow Up*, which is an inexplicable blend between the titles of the novel and the play. To thereby avoid confusion and help readers adequately distinguish between the various works of Barrie cited by the authors of the articles hereinafter, we use the name *Peter Pan*⁶ to refer simultaneously to the set of all of Barrie's work which revolves around this character and to help build its image as a myth. In all other cases we have left the original full titles in English:

The Boy Castaways of Black Lake Island (1901).

The Little White Bird (1902).

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Anon: A Play (1903-4).

Peter Pan or The Boy Who Wouldn't Grow Up (1904).

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When Wendy Grew Up: An Afterthought (1908).

Peter and Wendy (1911).

"Scenario for a Proposed Film of Peter Pan" (1920).

"The Blot on Peter Pan" (1926).

"Captain Hook at Eton" (1927).

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In order to give the interested reader a further helping hand, all citations of these works have been done according to the publications listed in the bibliography of this introduction. It is also important to note that some of these pieces refer to unpublished manuscripts by Barrie (*The Boy Castaways of Black Lake Island*, *Fairy Notes* and *Anon: A Play*).

⁶ Except in a case that is explicitly specified to be used to refer to the play by its short title.

However, since they can be found through the Internet, we decided to include them along with the other published texts and separate from the rest of the unpublished manuscripts, which have been preserved in the National Library of Scotland, the Lilly Library at the University of Indiana, and the Beinecke Rare Book and Manuscript Library at Yale University, and which are included in a separate bibliography section.

We hope this book reveals that, although he considered dying to be an awfully big adventure, Peter Pan is, on his one hundredth birthday, more alive than ever. And our prediction is that he will accompany our culture as long as it survives. Like all great myths, Peter will continue bursting through the window of our texts, leading us to other worlds so that when we least expect it, we will hear his cry emanate from a dark ocean. This book, in a sincere tribute, intends to be both a compilation and a precedent—by inspiring a deeper look into its image, we hope to influence the life of this character so dear and yet so mysterious and seductive.

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INTRODUCCIÓN

A VUELTAS CON PETER PAN

ALFONSO MUÑOZ CORCUERA
Y ELISA T. DI BIASE

Peter Pan ha cumplido un siglo de vida. Hay algo doblemente contradictorio en esta frase que, por lo demás, es cierta y es el motivo por el cual este libro ha visto la luz. Estamos hablando del niño que nunca crece y el hecho de que celebre su cumpleaños número cien puede provocarnos cierta extrañeza. Por otro lado, se trata de un icono tan poderoso que también es verdad que parece haber estado ahí, flotando en nuestra cultura, resurgiendo en sus imágenes, desde tiempos inmemoriales mucho más lejanos que los albores del siglo XX.

Pero entre ambas sensaciones, se yerguen los hechos. En octubre de 1911 fue editada por primera vez la novela *Peter and Wendy*, el texto que esta compilación de ensayos conmemora por ser el que da la forma definitiva al personaje de Peter Pan—aunque con esto no queremos decir que no se haya prestado a reelaboraciones posteriores, como veremos más adelante. Sin embargo, no es de ninguna manera la primera obra en la que aparece este misterioso personaje de raíces profundas y variadas que quizás irrumpió de manera manifiesta en la mente de su autor, James Matthew Barrie, una tarde en torno al año 1900¹ mientras paseaba a su perro Porthos por los Jardines de Kensington en Londres y entablaba amistad con George Llewelyn Davies, el primer niño de la familia Llewelyn Davies con quien entraría en contacto para volverse después

¹ Por esas mismas fechas el personaje hace su aparición de la forma menos desarrollada posible en la novela *Tommy and Grizel* (Barrie, 1900). Sin tener todavía nombre alguno, la idea de un niño eterno aparece como el supuesto personaje de una obra que quiere escribir el protagonista de la novela, Tommy Sandys.

primero su compañero de juegos—relación quizás maliciosamente controvertida por gran parte de la crítica—y, más tarde, tutor suyo y de los otros cuatro hijos de Arthur y Sylvia, quienes no vivirían para verlos crecer (*vid.* Birkin, 2003).

El aspecto algo infantil de James M. Barrie, que medía poco más de un 1'65 metros, la delicadeza de su voz y, sobre todo, su imaginación lo hacían un compañero de juegos ideal para los niños Llewelyn Davies, al mismo tiempo que la presencia de éstos estimulaba la vertiente creativa del escritor y lo alejaba del peor temor que albergaba cuando era un niño: la llegada del día en que tendría que dejar de jugar.

La relación entre Barrie y los Llewelyn Davies se desarrolló a gran velocidad, de modo que decidieron pasar juntos el verano de 1901 en una casa que Barrie poseía en el condado de Surrey, al sudeste de Inglaterra. Entre los juegos con los que se entretuvieron destaca por encima de todos una historia de piratas que Barrie documentaría con una serie de treinta y seis fotografías reunidas en un libro del que sólo se editaron dos copias privadas, una para cada familia. Se trata de *The Boy Castaways of Black Lake Island*, una de las semillas de las historias de Peter Pan, a pesar de que el niño eterno no aparece en sus páginas. En ellas sí encontramos sin embargo a los niños que posteriormente se transformarán en los niños perdidos y al Capitán Swarthy, antecesor del Capitán Garfio.

Por su parte, la primera aparición propiamente dicha de Peter Pan ocurre en la novela *The Little White Bird*, escrita en 1902 y para la que Barrie se inspira precisamente en su relación con George Llewellyn Davies y en sus paseos juntos por los Jardines de Kensington. En ella Peter Pan no es el personaje principal de la historia, que en realidad relata los días del Capitán W— que, enamorado platónicamente de una joven institutriz llamada Mary, se convierte en protector suyo y de su hijo David. El niño ejerce tal fascinación sobre el capitán que éste genera una historia ficticia en la que tiene un hijo llamado Timothy que acaba muriendo y que le sirve para justificar su relación con el infante a través de una extraña nostalgia. Durante el relato, de la misma manera en que Barrie hacía con los Llewelyn Davies, el Capitán W— relata historias a David, entre ellas la de un bebé muy viejo que, sin embargo, siempre se mantenía de la misma edad, pues para escapar de la posibilidad de volverse mayor había volado desde su casa hasta los Jardines de Kensington. Esto era posible gracias a que, por ser aún muy pequeño, el bebé aún recordaba haber sido un pájaro en aquel parque cuyas aves tenían la peculiaridad de ser las almas de los niños que después poblarían el mundo real.

Después de vivir muchas aventuras en esta tierra de hadas, el bebé, que llevaba por nombre Peter Pan, intentó volver a su casa, pero encontró que

la ventana por donde se había escapado estaba cerrada y, detrás de ella, su madre abrazaba a otro niño. Tras este terrible desengaño, el pobrecillo no tuvo más remedio que quedarse a habitar los Jardines de Kensington a manera de psicopompo; es decir, enterrando a los niños que mueren en el parque—de dos en dos para que estén menos solos—y anhelando la vida que pudo tener de haberse enfrentado a ella en su momento y si su madre no lo hubiera olvidado.

A menudo se ha señalado que esta imagen de un niño fantasmagórico que no crece jamás aparece en la mente de Barrie a causa de un suceso trágico en su familia. Su hermano David, el predilecto de su madre, perdió la vida mientras patinaba en un lago en Kirriemur, en Escocia y, así, como congelado, permaneció para siempre: una imagen infantil habitando la mente de los que lo conocieron, incluso cuando Barrie era ya un hombre. Sin embargo Peter Pan no es una simple trasposición de aquella situación a una obra literaria. Aunque sus raíces puedan estar allí, el personaje de Peter Pan y las obras en las que aparece son fruto por un lado de una reflexión profunda sobre la infancia, la muerte, el tránsito del tiempo, la maternidad y el arte y por otro de una genial elaboración artística que bebe de fuentes tanto literarias—novelas de aventuras como *The Pirate* (Marryat, 1836), *The Coral Island* (Ballantyne, 1857) o *Treasure Island* (Stevenson, 1883), obras fantásticas como *Peter Schlemihls wundersame Geschichte* (Chamisso, 1814), pantomimas teatrales como *Blue-bell in Fairyland* (Hicks, 1901), las comedias tardías de Shakespeare como *The Tempest* (1611)—como mitológicas—el dios griego Pan que le presta su nombre y muchas de sus características, las hadas y las islas ultraterrenales del folclore celta.

Si bien a la primera aparición de Peter Pan en los capítulos centrales de *The Little White Bird* le faltan muchas de las características del personaje que ha trascendido hasta nuestros días que proceden de la influencia de algunas de las fuentes que acabamos de señalar, se trata ya de un boceto bastante completo que alberga las bivalencias entre la juventud eterna y la muerte y entre los rastros de las mitologías griega y celta que caracterizan al Peter que conocemos todos. En cualquier caso no podemos olvidar que al niño que no crece le quedaba, a estas alturas, todavía un camino largo que recorrer para terminar de consolidarse como personaje.

En 1903 Barrie retoma la idea del niño inmortal, lo convierte en un preadolescente—aproximándolo así a una edad más parecida a la que tenía su hermano David al morir y a la que entonces se acercaban los niños mayores de la familia Llewelyn Davies—y lo transforma en el protagonista de una obra teatral heredera de la tradición pantomímica británica que, tras una serie de cambios, se estrenaría el 27 de diciembre

de 1904 en el teatro Duke of York de Londres.² Desde entonces, y durante décadas, la obra se representaría en la capital británica cada temporada navideña con creciente éxito. Por otro lado, además de haber ganado algunos años, el personaje de Peter Pan había adquirido en la obra de teatro un cierto encanto tentador, una bravuconería y una insolencia que hizo que, entre otras cosas, el productor Charles Frohman insistiera en que le cambiasen el título a la obra de “Peter Pan or The Boy Who Couldn’t Grow Up”—título propuesto por Barrie—a *Peter Pan or The Boy Who Wouldn’t Grow up*, sugiriéndose así que si el personaje no crece no es quizá porque no pueda (por ejemplo, por haber encontrado la ventana de su madre cerrada) sino porque no quiere, por pura rebeldía.

En el texto de la obra de teatro, que J. M. Barrie retocaría de manera casi obsesiva hasta 1928, fecha de la publicación del texto definitivo, comienza a fijarse Peter Pan y a transformarse en la imagen que conocemos ahora, que ha trascendido hasta el punto de sobrepasar a su autor, desligarse de su tiempo y convertirse en un mito moderno. Pero antes de la publicación del texto de la obra de teatro aún sucederían varias cosas.

La primera de ellas será la publicación en 1906 de *Peter Pan in Kensington Gardens*, que pese a su nombre, en realidad no son más que los capítulos de *The Little White Bird* en los que se desarrollaba la historia del niño eterno con nuevas ilustraciones a cargo de Arthur Rackham. El texto no presenta, por tanto, ninguna novedad para la historia del personaje, pero su popularidad es mayor que la de la novela a la que pertenecía originalmente, por lo que merece la pena destacarlo.

Un texto que sí aportará un nuevo episodio a la historia de Peter Pan es la obra de teatro de un acto *When Wendy Grew Up: An Afterthought*, representada por primera y única vez el 22 de febrero de 1908 en Londres tras la última representación de *Peter Pan or The Boy Who Wouldn’t Grow Up* de esa temporada. La obra transcurre en el dormitorio de Wendy años después de que terminase la acción de la obra de teatro anterior. Wendy es ahora una adulta, y le cuenta a su hija Jane las aventuras que vivió en

² Las notas que Barrie tomó como preparación para la escritura de la obra de teatro *Peter Pan or The Boy Who Wouldn’t Grow Up*, conocidas como las *Fairy Notes*, están fechadas el 14 de octubre de 1903. Por su parte el primer manuscrito de la obra, que se ha dado en llamar simplemente *Anon: A Play* y que difiere en gran medida tanto del texto representado por primera vez como del texto definitivo publicado en 1928, contiene dos fechas. La primera, que se supone es la del inicio de su escritura, es el 23 de noviembre de 1903. La segunda, que se supone que es la fecha de su finalización, es el 1 de marzo de 1904.

Nunca Jamás cuando era una niña. Jane se duerme y entonces Peter entra por la ventana del dormitorio. Quiere que Wendy vuelva con él a Nunca Jamás, pero no sabe que en realidad han pasado muchos años y que Wendy es ahora una mujer. Al descubrirlo, decide llevarse a Jane en su lugar, dando a entender que la misma situación se repetirá cuando la niña se haga mayor y tenga sus propios hijos.

Aunque la pieza no volvió a ser representada, la historia que narra fue reutilizada por Barrie e incorporada como el último capítulo de la novela *Peter and Wendy*, publicada en octubre de 1911 con ilustraciones de F. D. Bedford. En ella el personaje de Peter Pan ha adquirido ya una forma mucho más desarrollada y gracias a su popularidad será la base para la formación del mito. El texto le otorga al personaje de Barrie un primer vehículo fijo que se difunde con enorme rapidez, multiplicando por cientos la producción de versiones y reinterpretaciones de otros autores que se daban ya desde los primeros años en los que se representó la obra, expandiendo los horizontes del personaje a otros países, transportándolo a otros ámbitos o simplemente ahondando en su historia y su naturaleza. Los libros *Peter Pan Keepsake* de Daniel S. O'Connor (1907), *J.M. Barrie's Peter Pan & Wendy. Retold by May Byron for Boys and Girls* de May Byron (1915) y *Peter Pan in Scarlet* de Geraldine McCaughrean (2006), las películas *Peter Pan* (Brenon, dir., 1924), *Peter Pan* (Geronimi, Jackson & Lusker, dirs., 1953) y *Hook* (Spielberg, dir., 1991), los cómics *Peter Pan* de Régis Loisel (1990-2004) y *Lost Girls* de Alan Moore y Melinda Gebbie (2006) podrían servir de ejemplo; y la lista podría extenderse casi indefinidamente, pues la obra de Barrie ha demostrado ser un terreno fértilísimo para la producción artística y de cultura popular.³

El fenómeno de la conversión de Peter en un mito moderno quizás se deba a que da forma a un ansia que se gestaba en la sociedad de aquella época y que ha adquirido potencia a lo largo de los años: el ansia de juventud y de eternidad. También tienen mucho que ver con esto la

³ Tras la publicación de *Peter and Wendy*, la historia de Peter Pan aún sería retomada por el propio Barrie en otras tres ocasiones, aunque se trata de obras que apenas han circulado, por lo que no se puede decir que hayan contribuido en gran medida a la formación del mito. Siendo así, bastará con una breve nota sobre ellas. La primera obra es un guión cinematográfico escrito en 1920 que nunca llegó a rodarse y cuya transcripción fue publicada por Roger L. Green en 1954. La segunda es el relato "The Blot on Peter Pan", publicado en el volumen de textos infantiles *The Treasure Ship* editado por Cynthia Asquith en 1926. La tercera y última tomará forma en el discurso "Captain Hook at Eton", pronunciado el 7 de julio de 1927 en el Eton College y publicado en 1938 junto al resto de sus discursos.

inmensa profundidad y el misterio que irradia como imagen, la facilidad con que se puede utilizar como metáfora de muchas situaciones de la vida humana, su capacidad de albergar un enorme número de antítesis: la luz y la oscuridad, la muerte y la vida eterna, la alegría infantil y una cierta oscuridad siniestra, el olvido y la nostalgia, etc., y la calidad ya de por sí profunda y multifacética de sus fuentes mitológicas y literarias que remiten a una gran variedad de referentes con distintos pesos psíquicos y culturales.

Pero independientemente de las causas lo que es un hecho indudable es que el personaje ha trascendido con creces la fama de su creador. Ni el mismo Barrie—que en el prólogo a la obra de teatro publicado en 1928 llegó a declarar que no recordaba haber escrito *Peter Pan*, en lo que podría considerarse una maniobra para propiciar esta especie de apropiación que ha hecho la cultura occidental de la imagen del niño que no crece y que él podía ya, de cierta manera, prever—se hubiera podido imaginar la magnitud del fenómeno. Se trata de uno de esos personajes que se alejan de sus orígenes para devenir mitos por todos sabidos, como si hubiesen existido desde siempre, sin padres conocidos ni una versión canónica que los fije. Fuentes de inspiración para otros artistas, quedan abiertos para siempre a nuevos añadidos e interpretaciones que pasan a formar parte de ellos como si desde el principio hubiesen sido así. Como resultado, en la actualidad la mayor parte del mundo conoce a Peter Pan, pero no por las obras de su autor, sino por adaptaciones realizadas para su comercialización como productos de literatura infantil o por las numerosas versiones cinematográficas que ha habido a lo largo de sus ya más de cien años de historia. Entre estas últimas destaca especialmente la realizada por la factoría Disney en 1953, cuyo éxito mundial contribuyó en gran medida a esta mitificación del personaje, eclipsando a su primer autor y convirtiendo la historia de Peter Pan en un cuento de hadas intemporal.

Pero a pesar de esto, o precisamente a causa de ello, resulta hasta cierto punto sorprendente el olvido en el que parecen haber caído en la actualidad tanto Barrie como el resto de sus obras. Pues, incluso dado el éxito mundial de la novela *Peter and Wendy*, muy pocas personas habrían podido nombrar al creador de Peter Pan antes de que los intereses comerciales de Hollywood decidieran rescatar parte de la biografía de James Matthew Barrie en *Finding Neverland*, película dirigida por Marc Forster en 2004.

Explicar las causas de esta situación no resulta muy complicado desde nuestro punto de vista. Por un lado, las historias de Peter Pan han tenido la desgracia o el honor de ser catalogadas como “literatura infantil”, perdiendo a los ojos del mundo todo signo de valor realmente literario que

podiera haber en ellas, motivo por el que se han considerado casi como productos estrictamente comerciales y subliterarios de los que nadie recuerda a su autor excepto para pagarle los correspondientes derechos comerciales. Así ocurre también con otros clásicos “para niños” escritos a caballo entre el siglo XIX y el XX, como *Alice’s Adventures in Wonderland* (Carroll, 1865), *Le aventure di Pinocchio* (Collodi, 1883) o *The Wonderful Wizard of Oz* (Baum, 1900), obras de las que la mayoría ni siquiera sabría decir, no ya su autor, sino en qué se pudieran diferenciar de historias como *La Cenicienta*, cuento popular cuyos orígenes se pierden hace más de mil años en China.

Por otro lado, la crítica psicoanalítica y biográfica se ensañó con la figura de Barrie tras su muerte, especialmente a partir de los años cuarenta. Las acusaciones de homosexualidad—que de haber sido las únicas sin duda habrían sido ya ignoradas—dieron paso rápidamente a las de pedofilia—a causa de su estrecha y poco convencional relación con los niños de la familia Llewelyn Davies—acabando así desde posturas morales con su reputación como escritor, pues se esgrimieron sus supuestas perversiones sexuales como argumentos para demostrar sus limitaciones como artista (Jack, 1991: 8-11). En este contexto, no resulta extraño que la recepción de las obras sobre Peter Pan por parte del mundo académico haya sido escasa hasta fechas recientes, especialmente en su faceta estrictamente literaria.

Sin embargo, como bien defiende en la introducción a su libro *The Road to the Never Land* uno de los mayores especialistas en Barrie, el crítico Ronald D. S. Jack, una valoración moral de su autor—del que por otro lado nunca se ha demostrado su supuesta pedofilia—no puede servir para enjuiciar sus obras desde el punto de vista estético. Al mismo tiempo no hay que olvidar que las obras de Peter Pan son en parte para niños, sí, pero también son para los adultos. Y esto no se debe a que haya elementos oscuros en la historia que un niño no sería capaz de comprender—que también los hay—sino porque, sin lugar a dudas, son una gran literatura independientemente del género en el que se las quiera encasillar.

Así, a lo largo del pasado siglo, tanto Peter Pan como su autor y el resto de sus obras han sido desatendidos por críticos y académicos. Y si bien, desde mediados de los años ochenta, esta tendencia ha empezado a cambiar y podemos encontrar estudios serios como los de Jacqueline Rose (1984), Leonée Ormond (1987) o Ronald D. S. Jack (1991; 2010), e interesantes compilaciones de artículos como las de Donna R. White y C. Anita Tarr (2006) o Allison B. Kavey y Lester D. Friedman (2009), creemos que estas reivindicaciones no son del todo suficientes para otorgar

tanto al escritor como al personaje que creó el lugar que se merecen en el pensamiento de la cultura occidental.

El presente libro tiene, en consecuencia, como propósito celebrar el centenario de *Peter and Wendy* con la apertura de un espacio para la profundización en la figura de Peter Pan en su triple calidad de mito, icono cultural del siglo XX y personaje literario mediante la publicación de un conjunto multidisciplinario de ensayos críticos que abarcan una variedad de disciplinas que va desde la teoría de la literatura y el psicoanálisis, hasta los estudios post-coloniales, la literatura comparada y la pedagogía, y cuyos autores son académicos pertenecientes a las regiones geográficas más diversas: desde Escocia o México, hasta Etiopía, Estados Unidos, España o Francia. Todo esto con la intención de mostrar la inmensa profundidad y riqueza semiológica de la obra de Barrie, que ha permeado incluso en disciplinas distantes a la propia literatura, que puede ser abordada desde una gran variedad de puntos de vista y que se ha propagado tanto extensiva como intensivamente a lo largo del globo en una multiplicidad de dimensiones que abarcan la historia de la literatura, el cómic, el arte, la filosofía, la psicología, etc., de manera que su huella profunda en nuestra cultura es innegable. Al mismo tiempo queremos reivindicar la figura de James Mathew Barrie—que en mayo de 2010 habría cumplido 150 años de nacido—en la historia de la literatura moderna, sacar su nombre del cajón de la “literatura infantil” y separar en la medida de lo posible la calidad de su obra de su personalidad original, la extravagancia de su biografía y de las acusaciones que se han realizado en su contra.

Quizá la mayor peculiaridad de esta colección de ensayos es el estar editada en un volumen bilingüe, por lo que serán necesarias unas breves palabras al respecto. El principal motivo de nuestra decisión fue un intento por lograr el mayor número posible de lectores académicos. El uso del inglés se justifica, en primer término, por ser la lengua original de la obra de Barrie y, por lo tanto, la de la mayor parte de los teóricos que han abordado su obra, además del idioma más aprendido en calidad de lengua extranjera y, así, en el que más fácilmente se puede comunicar con académicos alrededor del mundo. El español, por su parte, lo utilizamos ya que la presente compilación se ha realizado desde España, incluye a teóricos hispanohablantes que han trabajado en profundidad sobre la figura de Peter Pan y es, precisamente junto con el inglés, la lengua más hablada en la cultura occidental. Por otro lado no queríamos que se perdiese el espíritu del congreso internacional a partir del cual surgió la idea de editar este volumen, y cuyo objetivo era promover los estudios de la obra de Barrie en el mundo hispanohablante, pues la recepción crítica de los textos

de Peter Pan en español ha sido hasta la fecha infinitamente menor a la producida en lengua inglesa.⁴

El congreso al que nos referimos, coordinado por los mismos editores de este volumen los días 14 y 15 de marzo de 2011 en la Universidad Complutense de Madrid y que llevó por título “Cien años de *Peter y Wendy*”,⁵ es la fuente de algunos de los trabajos recogidos aquí y el lugar en el que los autores se conocieron. Sin embargo no podemos dejar de señalar la profunda labor de selección, ampliación y revisión que se ha llevado a cabo con los textos presentados en aquel momento, así como la inclusión de artículos completamente nuevos para tratar de que el material cobrara la forma de un libro coherente y estructurado, motivo por el cual no se presenta como una mera publicación de actas, sino que, con pleno derecho, puede considerarse un volumen de ensayos.

Entrando en el análisis de la estructura del libro, no hemos separado los artículos por disciplinas o ejes temáticos rígidos, sino que, en un intento de ordenación armónica de los distintos puntos de vista, hemos dividido las contribuciones bajo el rubro de una imagen emanada de la obra de Peter Pan que metafóricamente apunte al hilo de las reflexiones. Así, la primera parte “London / Londres” agrupa dos textos que abordan la figura de Peter desde el punto de vista de su creación; es decir, anclados en la pluma de Barrie y sus vivencias y fantasmas personales, en la tierra concreta, en Londres. El primero de ellos, “Creating the Deathless Boy” de Ronald D. S. Jack, es un profundo y detallado itinerario de la creación del mito de Peter Pan que trata de mostrar las ambiciosas intenciones artísticas que Barrie depositó en él, alejando así la visión tradicional que se ha tenido del autor como un simple escapista inmaduro. Por su parte “The Legacy of the Phantoms, or Death as a Ghost-writer in *Peter and Wendy*” de Céline-Albin Faivre hace un análisis de los fantasmas personales de Barrie—sobre todo aquellos ligados a la relación con su madre—y los proyecta en ciertas características del personaje de Peter Pan, basándose en los escritos psicoanalíticos de Winnicott en cuanto a la importancia de la mirada de la madre en la creación de la identidad del niño y en los de

⁴ En cualquier caso podemos destacar la existencia de algunos trabajos de gran calidad como los de Manzano Espinosa (2006), Herreros de Tejada (2009) y Muñoz Corcuera (2008; 2010; 2011a; 2011b; 2012; en prensa).

⁵ No podemos dejar de señalar y agradecer la inestimable ayuda que recibimos para la organización del congreso de Álvaro Arroyo Ortega, Vicedecano de Actividades Culturales de la Facultad de Filología de la Universidad Complutense de Madrid, de Fabio L. Vericat Pérez-Mínguez, secretario del Departamento de Filología Inglesa II de la misma institución, y de los miembros de la Asociación Tales.