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‘Come, we will go forth together’: Adolescence Symbolised by Children’s Journeys through Exotic Fairylands in E. Nesbit, J.M. Barrie and Hope Mirrlees

Emma Verhoog

s1363255

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First Reader: Dr. M.S. Newton

Second Reader: Dr. E.J. van Leeuwen

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Introduction

This thesis investigates three British fantasy novels from the period 1900-1930. It argues that these books symbolize the protagonists' path through adolescence in ways that draw upon the classic fairy tale. Moreover, the thesis suggests that the novels also consider the effects of middle-class culture on the children's upbringing and development, placing the supposed timelessness of the fairy tale in contact with a specific historical and cultural moment. By exploring E. Nesbit's *The Phoenix and the Carpet* (1904), J.M. Barrie's *Peter and Wendy* (1911) and Hope Mirrlees's *Lud-in-the-Mist* (1926), the thesis seeks to examine how the arrival at maturity for the adolescent protagonists is symbolized by the reunion of siblings or sibling figures, in the same way that maturity is figured in such classic fairy tales as the Grimms' fairy tale, 'Brother and Sister' ('Brüderchen und Schwesterchen'). In interpreting these books, this thesis will adopt an 'eclectic' psychoanalytical approach. Drawing on Bruno Bettelheim's reading of the story, I will make the claim that 'Brother' in Grimm's tale embodies Sigmund Freud's notion of the id, while 'Sister' manifests the ego and superego. The siblings' journey from home, and their final reunion, can be read as signifying the integration of these psychological elements and therefore marks the arrival at maturity for the adolescent. This thesis argues that the maturity of the adolescent protagonists, which is achieved when the id is integrated with the ego and the superego, is represented in these three works of fiction as the reunion or mutual validation of siblings or sibling figures, one of which represents the id and the other the ego and the superego. The id expresses itself in the adolescent's preference for exotic 'Fairyland', while ego and superego represent a preference for bourgeois society. This thesis also looks at how the duties that the middle-class culture and the adolescent's parents prescribed influence the children's growth towards an integration of id, ego and superego.

To explore how the reunion of siblings represents integration in these three novels, I make extensive use of Bruno Bettelheim's Freudian analysis of Grimm's fairy tale 'Brother and Sister' as set out in his highly influential book *The Uses of Enchantment* (1976).

Bettelheim declares about the meaning of this tale: “like many other fairy tales which feature the adventures of two siblings, the protagonists represent the disparate natures of id, ego and superego; and the main message is that these must be integrated for human happiness” (Bettelheim 78). Bettelheim argues that “being pushed out of the home stands for having to become oneself”, which, suggesting that the journey that takes place after the children have left their parental home, symbolizes the onset of adolescence (79). Bettelheim explains Grimm’s tale in the following way: Brother and Sister decide to leave their parental home because their stepmother beats them and feeds them nothing but hard crusts of bread. On their journey through the woods, Sister frequently prevents Brother from drinking water from the springs which they pass by, as she hears them whisper that they will turn the drinker into a wild beast. Sister’s warnings, for Bettelheim, represent the ego and the superego controlling the id’s urges. When Brother, at last, gives into his urges by drinking from the third spring, it turns him into a fawn, symbolizing the power of the uncontrolled, animalistic id. Brother and Sister weep, and now Sister has to mature on her own, while taking care of the fawn. She makes a golden chain which she puts around the deer’s neck, this will enable her to control her deer-brother. Brother and Sister find a house deep within the woods which they make into their residence. Brother goes out every day into the forest, which unsettles Sister because there are also hunters in the woods. One day, one of the hunters follows the deer to the house. The hunter turns out to be the king; he meets Sister at the house and asks her to marry him. Brother and Sister move to the king’s castle, and Sister after a while gives birth to a boy. Here giving birth signifies a girl’s maturity (Bettelheim 80). After the birth, Sister is killed by a witch whose daughter secretly replaces Sister as the queen. The witch, according to Bettelheim, symbolizes Sister’s ‘asocial’ side, as well as the dangers and pains of childbirth. In the tale itself, the witch is said to be the evil step-mother in disguise, who had also secretly followed the children into the woods where she enchanted the springs for them. After Sister’s death, her ghost appears three times, nursing her baby and stroking the fawn’s back, saying: ‘How fares my child, how fares my roe? (Twice) shall I come, then never more’. Bettelheim argues that with her ‘spells’, Sister undoes her Brother’s

three mistakes, and she is brought back to life by these spells and the love her husband expresses for her on the third night her ghost appears. When the witch, who - in Bettelheim's view - represents Sister's superego, is killed, Brother also returns to his human state and the siblings are reunited, which symbolizes the integration of id, ego and superego. Bettelheim underlines that "only the cooperation of all three elements, or aspects of our nature, permits success"; which means that the id, ego and superego are of equal importance (Bettelheim 78).

Bettelheim's analysis of 'Brother and Sister' is based on the insights of Freudian psychoanalysis. In creating a model of the psyche, Freud argues that the human mind consists of three parts: the unconscious, preconscious and conscious. Ideas that are repressed may be unconscious; they lay dormant in the mind (16). The conscious, on the other hand, is the "function to a system which is spatially the first one reached from the external world", all "perceptions which are received from without (sense perceptions) and from within what we call sensations and feelings are Cs. [conscious] from the start" (19). Freud divides the human mind further into id, ego and superego. The ego, Freud argues, "represents what may be called reason and common sense", and it is attached to the conscious mind: "by virtue of its relation to the perceptual system it gives mental processes an order in time and submits them to reality-testing. By interposing the processes of thinking, it [the ego] secures a postponement of motor discharges and controls the access to motility" (Freud 55). The id "contains all the passions", which the ego, because of its connection to the external world, keeps in check (25). The third part of the psyche is the superego, it is developed out of the id, and once "had the task of repressing the Oedipus complex", which, according to Freud, every child experiences (34). The superego contains such rules as "you ought to be like this" (like your father)", and "you may not be like this (your father)" (Freud 34). The superego thus contains all morals and rules acquired from parents and society. While the id is immoral, the superego can be highly moral, but both elements can be cruel when they are not balanced out by the other elements.

Swiss psychiatrist Carl Jung (1875-1961), initially a follower of Freud, understood the 'unconscious' as a "storehouse" which contains "repressed memories specific to the individual and our ancestral past", instead of a "storehouse for unacceptable repressed desires specific to the individual", as Freud had asserted (McLeod). These 'ancestral memories' "have developed into separate sub-systems of the personality"; they are known as "archetypes" (McLeod). Examples of these archetypes are the 'animus' and 'anima': "the unconscious feminine side in males and the masculine tendencies in women"; the shadow: "the animal side of our personality…it is the source of both our creative and destructive energies", and the persona, which contains, like the superego, all acquired morals and manners (McLeod). In order to achieve maturity, Jung argues, the individual has to integrate "the contents of the collective unconscious" with the ego (23).

In interpreting 'Brother and Sister', Bettelheim, as a fellow-psychoanalyst, focused mainly on how the tale corresponds to the internal processes of children. This is not surprising, regarding his background. However, literary critics have criticized Bettelheim for not considering the meaning of the tales in their own right. John Goldthwaite states that Bettelheim's reading of the tales is:

> Based on a sense of children rather than an understanding of fairy tales, and because they draw a clear distinction between the real and the magical that fairy tales do not make and presumably did not make. Fairy tales are no more for children than they are not for children, and no fairy tale I know distinguishes real from unreal…putting fairy tales into some prearranged idea of growth (31, 32)

By focusing solely on the child's supposed internal processes, Bettelheim also fails to look at the effects of the external world - the culture - on the child's development: "existence is divorced from the imagination, and a static realm is erected which resembles the laboratory of an orthodox Freudian mind that is bent on conducting experiments with what ought to be happening in the child's inner realm" (Zipes 114). Zipes continues with: "the family is

primarily responsible for the conflicts a child experiences, thus not locating it as one of the mediating agencies through which civilization causes repression" (115, 116). This thesis aims to side-step these weaknesses in Bettelheim's approach, by marrying a psychoanalytical interpretation of the books with one rooted in the early twentieth-century cultural circumstances and historical context. I will look at how elements from middle-class culture, like the strict representations of gender, or the nature of the relationships between parent and child, influences the integration of id, ego and superego, and thus will combine influences from the "external world" with Bettelheim's Freudian analysis of Grimm's tale.

Combining Jung's vision with Freud's allows me to look more directly at the influence of the "external world" on the child's maturity, since Jung argued that 'the collective unconscious' contains ideas and memories "shared with other members of human species" (McLeod). Jung argued, however, that the integration of these archetypes with the other psychic elements is complicated by the modern, Western culture:

> These archetypes are products of the collective experience of men and women living together. However, in modern Western civilization men are discouraged from living their feminine side and women from expressing masculine tendencies. For Jung, the result was that the full psychological development of both sexes was undermined (McLeod)

The strict gender roles that middle-class culture prescribed thus inhibits the integration of psychic elements in the protagonists; while men worked away from home, women took on the role of housewives once they were married. Middle-class gender roles thus display the same division between adventurous males and domesticating women, that Bettelheim identified in Grimm's 'Brother and Sister'. These three books all contain a message of 'hope', as critic Kath Filmer argues twentieth-century fantasy often does (iii). The hope expressed in these books is not only the successful integration of the psychic elements, but also a loosening of strict gender representations; Mirrlees's Hazel Gibberty eventually marries, but

she remains independent, as her husband settles down on her farm, instead of Hazel following him on his sea-faring journeys.

The children learnt what these 'strict gender roles' prescribed early on in their youth. Boys, according to John Tosh, were expected to become "responsible breadwinners" one day, and therefore the boys' mothers were expected to "foster the boys' independence" (Tosh 4, Knoepflmacher 16). A mother was "compelled to discourage the eroticised bonds that had given her children an early sense of unbounded power" (Knoepflmacher 16). Jacqueline Rose relates that the distant relationship between mother and son resulted in the fact that many men were seen as emotionally immature (xiv). She takes Peter Pan as an example: "Peter Pan represents the alienation of men failing to confront the emotional realities of the modern world", according to Rose, this is seen as "a failure for which women are finally accountable and which they are exhorted to look out for and repair" (xiv). Knoepflmacher argues that this emotional distance can be felt in writings of many male Victorian writers, but Barrie in particular had strong personal reasons for expressing this anxiety about the mother. J.M. Barrie's parents viewed him as being less gifted than his elder siblings (Birkin 3). Moreover, his mother had been close to his brother David (4). David's early death was the reason why his mother "takes to her bed, inconsolable" (Carpenter 171), and, bereaved as she was, she became less emotionally available to her other children. When Barrie showed her his rich imagination, "mother and son become especially close to each other, and she shares in the flowering of his childish imagination" (172). There was, thus, also a point in his youth at which he had been close with his mother, even though that closeness was always shadowed by his previous intimacy with his brother, who would, by dying young, always remain a child.

Mother figures in the fantasies written by these 'motherless' male Victorian writers are often "endowed with extraordinary powers", but "fathers could be written off as infantile…or as weak and vulnerable" (Knoepflmacher 16). In Nesbit's book, the father figure can be seen as childish and irresponsible; after the children damaged the nursery carpet with fireworks, "the rest of the fireworks were confiscated, and mother was not pleased when

father let them off himself in the back garden, though he said, 'Well, how else can you get rid of them, my dear?'" (Nesbit 7). The father had forgotten that the children "were in disgrace", and they were secretly enjoying the fireworks from their rooms, which may show that their father is less involved with the moral upbringing of the children. In this depiction, some critics have seen a reflection of a lack of involvement by fathers in their children's lives. However, the historian Jose Harris argues that whether fathers were involved in domestic duties and childrearing varied greatly: "more recent studies of Norfolk fishermen and Lancashire textile workers suggest that the sharing of childcare and household tasks was in some contexts a perfectly routine feature of day-to-day working class life" (76). Harris continues with: "one area in which change undoubtedly occurred…was the sphere of moral opinion…close involvement in the care of children began to be cited as the touchstone of a good husband" (79). The father figure in Nesbit's book may be young at heart and at times less strict than his wife, but he is still a responsible father, bringing structure to his children's lives: "'Children,' said father, on the stairs, 'go to sleep at once. What do you mean by talking at this time of night?'" (Nesbit, *The Phoenix and the Carpet* 25).

In order to mature, the children from these three books either literally or symbolically leave their parents and parental homes and go on a journey together; in this the stories resemble fairy tales. "As in many fairy tales," Bettelheim argues, "being pushed out of the home stands for having to become oneself" (79). While this journey in nineteenth-century literature typically takes place in the domestic sphere, new trends "come to dominate fantasy in the twentieth century": "children go out to adventure and very decisively experience the fantastic in the great outdoors, with the outdoors depicted as a safe space in which to explore the fantastic" (Levy and Mendlesohn 42, 43). In Mirrlees's book, Ranulph Chanticleer leaves his parental home so that he can mature properly, only to become a member of widow Gibberty's household, but she encourages Ranulph to stay out at the fields at night, where the fairies might take him to Fairyland, where he really learns to accept his sensitive qualities, and this enables him to grow up (Levy and Mendlesohn 43).

Fairyland, Neverland and Nesbit's sunny shore, are 'exotic' locations. Seeing that these books were published in the age of Modern Imperialism, it is likely that the exotic locations in these books are inspired by images of Britain's overseas colonies. Neil Rennie argues that 'the exotic' for Westerners was tied to the pre-Industrial realm, and became "a new location for old, nostalgic fictions about places lost in a distant past": "to discover a place remote in space - remote, that is, from civilized culture - was to discover a place apparently remote in time" (Rennie, *Far-Fetched Facts* 1). The exotic also grew to be associated with sexuality, Gigi Bhattacharyya argues, because it was not preoccupied with reason, civilisation, and world dominion, concepts "excised of sexuality", that the West was engaged with in the era of Modern Imperialism (104). Adolescence, as "a moment when sexuality, identity, and relationships are heightened", may thus be symbolized by a journey to an exotic Fairyland (Tolman). The exotic, because of its associations with simplicity and sexuality, becomes associated with the id, while the bourgeois West, ruled by morals and common sense, is associated with the superego.

According to Rennie, the exotic was seen as "a place with a 'primitive' culture, primal, original, like the beginning of the world" (*Far-Fetched Facts* 1). In the three books, exotic Fairyland is therefore inhabited by 'primitive' creatures and people who live in harmony with nature, like 'redskins', 'savages', wild beasts and fairies. It is not surprising then that dreaming about fairies started when the West modernized: "Victorians thought of themselves as makers and masters of the modern world", but they "also felt oppressed by their responsibilities, fearful of the future and doubtful of the unalloyed benefits of progress" (Bown 1). Victorians thought of fairies as "imaginary versions of themselves, and imagined fairyland as a version of the world they themselves inhabited" (1). These fairy-dreams "gave them back the wonder and mystery modernity had taken away from the world" (1). Worlds like Neverland or Fairyland are not preoccupied with making money or efficiency, it is the place where the young protagonists go on their journey and get in touch with their emotional sides.

In interpretations of these books, some critics acknowledge, while others doubt the worth of the protagonists' journey. William Blackburn argues that the Darling-children were first delighted by the idea of forever remaining children, like Peter, who "has fled the perils and responsibilities which lie in wait for all children" (49). However, on their journey, they learn that Neverland, representing childhood, "is a dreamland where time is relevant and time repeats itself", meaning that maturity, education and love will never be theirs: "Barrie contends that it is only in the acceptance of time, and of loss, and of the risks of love, that a heart is to be found (Blackburn 52, 50, 51). At the end of the book, the children return home, and have accepted the consequences of growing up, and go to school. Carpenter, however, doubts whether the journeys in Nesbit's work affect the children's maturity. He quotes Julia Briggs, who argues that "the children live primarily in an imaginative world, largely absorbed from their own reading, and act out their fantasies and expectations in the real world'" (136). Carpenter then wonders: "Does the acting out of the literary fantasies truly lead the Bastables to discover truths about the real world and about themselves? It is hard not to feel that, at the end of *The Treasure Seekers*, the children are as naïve as when they set out" (137). However, Carpenter misses the ways in which in Nesbit's later books some real change in the children is central to the text. In *The Phoenix and the Carpet*, the children read from the Bible before they go on adventures, saying that magic, representing greed, was "'only wrong in the Bible because people wanted to hurt other people'" (13). The children seem to have learnt in this book that a balance should be struck between generosity and greed; the children eventually even want to dispose of the carpet, because the excessive luxury it brings causes problems in the long term.

Whereas Barrie's and Nesbit's books were written for children, Mirrlees wrote her novel for an adult audience. This could be why the actual protagonist of Mirrlees's book is an adult: Mayor Nathaniel Chanticleer. The protagonists in Nesbit's and Barrie's books are children. Whereas the children learn to balance both forces and will be able to apply this knowledge to their future lives, Mirrlees describes how Chanticleer has failed to create this vital balance between passions and morals in his youth, but by helping his son create this

balance, he is given another chance to restore this balance for himself and the other inhabitants of his town. This thesis aims to show that an imbalance between these psychic elements will cause problems at some point in life, be it in youth or middle age.

These three novels belong together in a critical account because in each one the children learn to combine the wild with the civilized. Moreover, in each of these books the protagonists all can be seen to embody that sibling-relation, in which one sibling or sibling-figure represents the id while the other represents ego and superego, and they mature as they go on journeys to exotic places. This thesis is divided into three chapters, with each chapter devoted to the interpretation of one of the three novels.

Chapter 1

'Everything has two ends': Balancing Greed and Generosity in E. Nesbit's *The Phoenix and the Carpet*

In Nesbit's children's book, the Phoenix and the carpet appear to the siblings and take the children on adventures. In this way, they teach the children the right balance between the wild, represented by the carpet, and the civilized, represented by the Phoenix. This chapter will argue that consumerism and the trade in exotic luxury goods, as effects of the Industrial Revolution and British Imperialism, conflicted with ideas of modesty and generosity. Edith Nesbit was a socialist - her husband Hubert Bland "was a disciple of Thomas Davidson, founder of the Fellowship of the New Life, and Henry Hyndman of the Social Democratic Federation, and in 1884 Edith followed Bland into the Fabian Society" (Briggs, *Oxford Dictionary of National Bibliography*). This suggests that her socialist views influenced her books; and that the carpet not only satisfies wishes born from desire like Freud's id contains all the passions of the unconscious, but also consumerist greed. The Phoenix, on the other hand, instructs the children morally, and tries to control their reckless behaviour, and these are functions similar to that of Freud's superego and Jung's ego and persona: he values manners and he makes the children aware of their avarice and encourages them to be generous. The Phoenix and the carpet teach the siblings on their adventures that greed should be tempered by generosity; and it is not a surprise that the characters learn their lessons on an imaginary journey, as Nesbit sees "the immeasurable value of imagination as a means to the development of the loveliest virtues, [and] to the uprooting of the ugliest and meanest sins" (Nesbit, *Wings and the Child* 26). The male siblings Cyril and Robert learn from their sisters how this can be done with empathy and virtue, symbolized in acts such as darning, while the girls learn from their brothers that sometimes courage and boldness is needed to undo their own mistakes.

The Siblings' Roles: Gender and Age

Valerie Sanders describes how middle-class siblings in the nineteenth and twentieth century spent much time together in nurseries, while their parents were often absent. Left to themselves the children "often collaborated in the production of family-newspapers, elaborate games of make-believe, or other shared entertainments to which their parents were rarely privy" (12). The siblings in Nesbit's book likewise experience such adventures. The family consists of five children, but the youngest, 'the Lamb' usually does not take part in their adventures. The other four, the two sons Cyril and Robert, and two daughters Anthea and Jane, have roles based on their age and gender: "it is within the family that the child first discovers his or her identity, first encounters inequalities of treatment based on gender assumptions, and first learns what is expected of an adult male or female in the culture to which the child is still an apprentice" (V. Sanders 9, 10).

Boys were expected to assume the roles of "natural protectors" (V. Sanders 4). Both Cyril and Robert are therefore courageous: "The flame was spreading out under the ceiling…Robert and Cyril saw that no time was to be lost. They turned up the edges of the carpet, and kicked them over the tray. This cut off the column of fire, and it disappeared and there was nothing left but smoke" (Nesbit, *The Phoenix and the Carpet* 6). Cyril is the eldest, and therefore he takes on the role of 'leader': "'It's no use sending the carpet to fetch precious things for you if you're afraid to look at them when they come,' said the Phoenix, sensibly. And Cyril, being the eldest, said—'Come on,' and turned the handle" (169, 170). Cyril is responsible and practical. Robert, on the other hand, is clever: "'A little wrong here,' he [Cyril] said. 'I was always afraid of that with poor Robert. All that cleverness, you know, and being top in algebra so often—it's bound to tell—' 'Dry up,' said Robert, fiercely" (3). Robert's ingenuity, however, often proves useful in dangerous situations. One night, a policeman is attracted to the screams coming from the batch of Persian cats in the siblings' nursery, and he refuses to leave; then the Phoenix screams from outside, as a diversion: "'Murder—murder! Stop thief!'…'Come on,' said Robert. 'Come and look after cats while somebody's

being killed outside.' For Robert had an inside feeling that told him quite plainly *who* it was that was screaming. 'You young rip,' said the policeman…and he rushed out" (179).

The boys, however, look down on the girls, since the boys have to be brave and do the heavy work while the girls can stay safely indoors. Cyril complains when he and Robert are removing the cats in the middle of the night, while the sisters go to bed: "'that's all women are fit for—to keep safe and warm, while the men do the work and run dangers and risks and things'" (185). The boys will find out, however, that sometimes to overcome dangers, subtlety and empathy is needed, rather than bold actions. Anthea is older than Jane, and consequently she is more mature: her superego is more developed, and therefore she places much value in rules, manners and morals. She feels uncomfortable when doing immoral things; when the children find out their cook betrayed them, they talk behind her back: "'She's a cantankerous cat,' said Robert. 'I shan't say what I think about her,' said Anthea, primly, 'because it would be evil speaking, lying, and slandering'" (57). Anthea's politeness and gentleness helps the children accomplish certain things. When the children find out they cannot get away from one the remote locations, the Phoenix asks them:

> 'Can I fly out and get you any little thing?' 'Yes; let the Phoenix get us something to eat, anyway,' Robert urged—' ('If it will be so kind you mean,' corrected Anthea, in a whisper); 'if it will be so kind'…So the Phoenix fluttered up through the grey space of the tower and vanished at the top (41)

Jane is the youngest daughter, and she often takes care of her baby brother, as sisters took on the roles of "nurturers and carers" (V. Sanders 4). Jane herself, however, is still dependent on her elder siblings and she is easily scared. On one of their adventures, the children are walking through a dark corridor, but Jane is the least brave: "Robert came last, because Jane refused to tail the procession lest 'something' should come in after her, and catch at her from behind" (Nesbit 46). However, Jane's innocence and immaturity also proves to be a useful weapon, and she uses it when she is faced with a burglar: "in all the

cases Jane had read of, his burglarishness was almost at once forgotten in the interest he felt in the little girl's artless prattle", after which she starts to talk to the burglar in her 'innocent' manner (186, 187). Jane may be less immature than she often appears, as she knows well how to manipulate others, and uses her innocence to derail and soften a criminal's mind. Still, Jane may be called naive in thinking that a burglar will be brushed off that easily.

The Phoenix and the Carpet

Although the siblings in this story do not directly represent the id, ego and superego, as in Grimm's tale, the Phoenix, a "gorgeously plumed Arabian bird fabled to be unique in its kind", accompanies them on their adventures, and he possesses qualities like those that belong to the ego: the Phoenix foresees dangers. Freud argues, however, also that it is the development of the superego which changes children from "perceiving instincts into controlling them, from obeying instincts, to inhibiting them" (55, 56, Hill 61). When the children, nervous, find out that the carpet has brought them 199 Persian cats, the Phoenix reacts: "'It's no use sending the carpet to fetch precious things for you if you're afraid to look at them when they come,' said the Phoenix, sensibly" (Nesbit 169, 170). The Phoenix is typically well-mannered and highly moral, qualities that are similar to the ones that belong to Freud's superego and Jung's persona. The superego is that part of the ego which is "supermoral", and "it answers to everything that is expected of the higher nature of man" (Freud 37). In the following scene, Robert behaves immorally: "'let's go on and say we're missionaries,' Robert suggested. 'I shouldn't advise *that*,' said the Phoenix, very earnestly. 'Why not?' 'Well, for one thing, it isn't true,' replied the golden bird" (68). The carpet, on the other hand, fulfils wishes born from desire. In this, it is similar to what Jung calls the shadow; this is the part of the "collective unconscious" which is "the animal side of our personality…it is the source of both our creative and destructive energies" (McLeod). The carpet fetches what the children wish for, but these wishes are born from flippant desire, and are therefore not well thought through; the carpet often brings them pleasant things which

can be simultaneously dangerous; when the carpet transports the children to the beautiful sunny shore, their baby brother can recover from his whooping cough, but they also run into a tribe of savages, which could have resulted in a 'massacre': "'Hadn't we better go back?' said Jane. 'Go *now*,' she said, and her voice trembled a little. 'Suppose they eat us'" (Nesbit 68).

The Phoenix and the carpet, when together, balance out each others' powers, and this teaches the children the good consequences of achieving this kind of balance. Like Peter Pan in Barrie's book, and the fairies in Mirrlees's novel, the Phoenix is immortal: "as it may be a literary descendant of the *benu* or *bnw* of Egyptian solar myths a sacred bird which through association with the self-renewing deities Re and Osiris became a symbol of renewal or rebirth" (Hill 61). It is the immortality which allows the fantastical creatures in these books to teach children from all generations the eternal lesson that a child's wild side should be integrated with the civilized, if he wants to mature properly. In Nesbit's book, this balance secures justice and happiness for society as a whole.

The Material: A Means or an End

On one of their first adventures, the children let the carpet decide where to go; he then brings them to a topless tower. This tower seems to be a suitable location for their first lesson as it is associated with consumerism. The carpet fits exactly inside the tower; "then slowly and carefully it began to sink under them. It was like a lift going down with you at the Army and Navy Stores" (Nesbit 36). The 'Army and Navy Stores' was a shop in London, established in 1887, which sold "soon manufactured goods, such as groceries and cigarettes" (British Museum). Nesbit is known for the inclusion of real-life locations in her fantasy works:

> While the inclusion of these London venues might appear merely a superficial investment of the contemporary in her work, the blend of fact and fiction was effective in infusing the text with a sense of authenticity and modernity. Nesbit wanted her fictional children to appear

> 'rather like you', and she therefore needed to build up pictures of lives recognisable to her (Wild 101)

Including identifiable characters is a technique also commonly found in classical fairy tales; Bettelheim argues that the fairy tale "makes clear that it tells about everyman, people very much like us…the protagonists of fairy tales are referred to as "a girl", for instance, or "the youngest brother" (40). Like fairy tales, Nesbit's story is meant to teach the reader something; that is, like the Grimm-brothers do in 'Brother and Sister', it presents the thought that the wild should be integrated with the civilized; Nesbit's book suggests that a balance should be found between greed and generosity.

Humphrey Carpenter argues, that despite Nesbit's socialist views, the children in her books are not poor, but "securely middle-class"; he claims that Nesbit is "at least partially responsible for the extraordinarily narrow social compass of English juvenile fiction for the first half of the twentieth century" (128). Carpenter states, however, that in this, Nesbit was "simply typical of her time in her acceptance of the domination of the middle classes" (128). However, perhaps it is also necessary for the plot of Nesbit's book that the children are relatively rich, because this is why they are taken on an adventure where they learn to balance generosity and greed: if they were poor, they would not have to learn to moderate greed because they would have never had access to riches in the first place.

Inside the topless tower, Robert is the first to be taught the negative consequences of greed: he is 'punished' for taking something that does not belong to him:

> 'We ought to have—Hullo! an owl's nest.' He put his knee on a jutting smooth piece of grey stone, and reached his hand into a deep window slit…by the time he had drawn his hand out of the owl's nest—there were no eggs there—the carpet had sunk eight feet below him. 'Jump, you silly cuckoo!' cried Cyril, with brotherly anxiety. But Robert couldn't turn round all in a minute into a jumping position (Nesbit 37)

The siblings use, unknowingly, the last wish they have that day to save their brother: "'Look here, we can't leave Robert up there. I wish the carpet would fetch him down'", this is, of course, not a wish to attain material gains, but one spent on immaterial gains, like the love for another (39). When the children reach the bottom of the tower, they find a buried treasure and want to take it home, however, since they already spent their last wish, this is impossible. The Phoenix offers his help as the children are hungry and want to go home, but his help can only be used in case of necessity, not to satisfy their greed: "'Can I fly out and get you any little thing?' 'How could you carry the money to pay for it?' 'It isn't necessary. Birds always take what they want. It is not regarded as stealing, except in the case of magpies'" (41). Magpies are known for their interest in shiny, and thus valuable objects - most birds, according to the Phoenix, only take something if they have a need for it, which sets them apart from the carpet. The Phoenix also arranges the children's journey home:

> Quite suddenly the floor seemed to tip up—and a strong sensation of being in a whirling lift came upon every one…they were in their own dingy breakfast-room at home… 'But how *did* you do it?' they asked, when every one had thanked the Phoenix again and again. 'Oh, I just went and got a wish from your friend the Psammead' (48, 49)

The Phoenix only fulfils wishes that express the need of something, while the carpet grants wishes out of desire; this may also explain as to why the Phoenix is accompanied by the carpet on his adventures: "'I don't see what you wanted with a carpet,' said Jane, 'when you've got those lovely wings'" (23). Without the carpet, the Phoenix could not show the children the dangers of greed.

A couple of weeks later, the carpet again takes the children to the topless tower, to see what the children do with the buried treasure they had found; and a quarrel arises when Cyril proposes to take the money home: "'That wouldn't be a kind act, except to ourselves; and it wouldn't be good, whatever way you look at it,' said Anthea, 'to take money that's not ours. We might take it and spend it all on benefits to the poor and aged,' said Cyril. 'That

wouldn't make it right to steal,' said Anthea, stoutly" (139, 140). Then the Phoenix interferes: "'Everything has two ends,' said the Phoenix, softly; 'even a quarrel or a secret passage'"; with the "two ends" the Phoenix seems to symbolize two choices: instead of taking the money for themselves, the Phoenix suggests that they could give the money to someone in need (140). The second road leads them to a lady and her nephew, and their little house in the French countryside; the "warm welcome embarrassed everyone, but most the boys, for the floor of the hall was of such very clean red and white tiles, and the floor of the sitting-room so very shiny—like a black looking-glass—that each felt as though he had on far more boots than usual, and far noisier" (146, 147). The noise coming from their boots seems to symbolize the children's wealth in comparison to the lady's poverty.

The lady is sad and explains why: "'today and for hundreds of years the castle is to us, to our family. To-morrow it must that I sell it to some strangers—and my little Henri, who ignores all, he will not have never the lands paternal. But what will you? His father, my brother—Mr the Marquis—has spent much of money'", the children then offer her the money from the treasure: "'How would you feel if you found a lot of money—hundreds and thousands of gold pieces?' asked Cyril" (149). While the boys comfort the lady by offering her the money, the girls comfort her emotionally; the lady "could not find her handkerchief, so Anthea offered hers, which was still very damp and no use at all. She also hugged the lady, and this seemed to be of more use than the handkerchief, so that presently the lady stopped crying" (149). This passage shows how both the boys' and girls' help is equally valuable: the boys' bold act of offering the money, and the girls' empathy have successfully moderated their greed and made poor people happy.

From Servant to Master

Regarding Nesbit, Julia Briggs explains that "she and her husband were founder members of the Fabian Society, and she remained a committed, though distinctly eccentric, socialist all her life" (*A Woman of Passion* xii). According to Briggs, Nesbit's socialist views are visible in

her books in the moments when she empathizes with working-class people, "her sense of what it might mean to be poor or a servant" (*A Woman of Passion* 192). In the chapter "The Queen Cook", Nesbit seems to defend the mean cook, who spoiled so many of the children's adventures, by making a fuss about little accidents like mud on the carpet, and telling their mother about it. The cook, however, is often blamed for something which the children have caused themselves, which immediately shows how helpless she, as a servant, is: "Tuesday.—A dead mouse found in pantry. Fish-slice taken to dig grave with. By regrettable accident fish-slice broken. Defence: 'The cook oughtn't to keep dead mice in pantries'" (Nesbit 58). Nesbit seems to point at the injustice that the difference in class causes. Humphrey Carpenter states that "a reader looking for superficial evidence of Edith Nesbit's socialism will not have to look far to look in her books" (127). In the chapter "Two Bazaars", "the Queen of Babylon comments on the treatment of London's 'slaves', the working classes: 'How wretched and poor and neglected they seem…Why don't their masters that they're better fed and clothed'" (Nesbit 127).

As the children are leaving on their carpet, the cook storms in and is taken away to a sunny shore with them, which she believes is a dream-land: "'Why, drat my cats alive, what's all this? It's a dream, I expect. Well, it's the best I ever dreamed'"; Cyril reacts: "'Look here,' said Cyril, 'it isn't a dream; it's real.' 'Ho yes!' said the cook; 'they always says that in dreams'" (65). The servant, perhaps because of her hard life, has lost her imagination; Nesbit states that people who do not value imagination "say that all the enchanting fairy romances are lies, that nothing is real that cannot be measured or weighed, seen or heard or handled" (*Wings and the Child* 26). The loss of imagination, to Nesbit, means a loss of happiness and the loss of virtue, as virtue, she argues, is born from imagination (*Wings and the Child* 26). On the shore, however, the cook is 'cleansed' and she is dressed in white; she leaves her servant-life behind, and the savages on the shore engage her as their queen, which turns her from servant into master; "'they do not wish to engage her as cook, but as queen'…There was a breathless pause. '*Well*,' said Cyril, 'of all the choices! But there's no accounting for tastes'" (73). Perhaps it was the exotic location which made this transformation possible: "the

information about other cultures provided by comparativists and ethnographers alike opened up many possibilities for questioning Western cultural values in an age of rapid modernization and colonial expansion" (Rae 101).

Like the cook, the burglar who broke into the siblings' house in "Mews from Persia" was brought to do lowly things because of others' actions; he used to be a decent greengrocer, but he explains: "I was a-goin' 'ome with the chink in my pocket, and I'm blowed if some bloomin' thievin' beggar didn't nick the lot whilst I was just a-wettin' of my whistle'", to avoid his brother's anger, the burglar goes stealing (Nesbit 193). The children, however, realize the unfairness of the burglar's situation, and help the burglar earn money by letting him sell their 199 Persian cats. Anthea first wanted to keep the cats, because she wanted to "'sell them for lots and lots of money'" (171). This again, shows off the children's greed, and again this is in conflict with morality. Peter N. Stearns states that consumerism developed after the Industrial Revolution, but there were people in nineteenth and twentieth century England, among who were "a number of labor leaders" and "many intellectuals", who "picked on consumerism" (Stearns 70). Some of them "attacked shallowness and misplaced values", while others "were concerned about the destruction of conventional social hierarchy" (Stearns 70). Cyril, Robert, and the burglar sell the cats, but the burglar is, again, led into trouble by others' doings - the burglar is brought to prison because the police suspected him of having stolen the cats. The children, however, take him away to the sunny shore, where he marries the cook; in this way he too becomes master to the savages. It is not consumerism - expressed by the 199 Persian cats - which caused "the destruction of conventional social hierarchy", but the generosity of the children which allowed the burglar to alter his social status (Stearns 70).

The Unbalanced Id and Superego

Together, the Phoenix and the carpet can teach the children how to be generous and show them the disastrous effects of excessive greed. On their own, however, the Phoenix and the

carpet cause problems, like the id's and the superego's powers are not balanced out by the other element. At the end of the story, the carpet is exhausted: "'Its life with you has not been a luxurious one,' said the Phoenix…'French mud twice. Sand of sunny shores twice. Soaking in southern seas once", and on their last adventure, the carpet tears: "Jane and Robert were in the middle of the carpet. Part of them was on the carpet, and part of them—the heaviest part—was on the great central darn…'It's all very misty,' said Jane; 'it looks partly like out of doors and partly like in the nursery at home…'It's the hole,' said the Phoenix (224). The destructiveness of the shadow can be seen in this scene; the effects of the shadow are visible the most when emotions are "uncontrolled or scarcely controlled"; the person is "not only the passive victim of his affects but also singularly incapable of moral judgment" (Jung, *Aion* 9). This is why Anthea, at home, "set to work at once to draw the edges of the broken darn together" - sewing has always been associated with women and "hard work, prudence and virtue" - and thus symbolically the children control the id with qualities related to the superego (Nesbit 228, Thom).

The Phoenix's power can also be destructive; he is vain, and prides himself on his beauty, manners and his intellect. When he accompanies the children to the theatre, he realizes there is no altar for him there: "'A magnificent idea!' said the Phoenix, complacently. 'An enormous altar—fire supplied free of charge'" (254). The Phoenix' pride leads to danger as he sets fire to the theatre in order to create an 'altar' for himself.

Conclusion

The Phoenix and the carpet leave; this relieves the children because they have seen the dangers of the carpet's and the Phoenix's unbalanced powers. The Phoenix burns himself up so that he can be reborn to another generation of children. While the siblings in the beginning of the story spent a lot of money on fireworks to impress the neighbours' children, they now spend it on spices and incense for the Phoenix' altar, which could be called an immaterial cause. Nesbit shows that the children have learnt that expressing gratitude by

preparing an altar is more important than impressing others with wealth. The siblings have also come to understand that boys and girls both possess qualities that are equally useful when they are controlling their avarice and being generous: Anthea and Jane have seen that sometimes the boys' courage and boldness is useful when action is needed in case of danger; for example when 199 cats have to be removed when a policeman has come. Robert and Cyril have seen that the girls' empathy and moralistic behaviour is useful, for example when Anthea darns the carpet, and in that way averts danger.

Chapter 2

An Acorn for a Thimble: Uniting the Wild and the Civilized in J.M. Barrie's *Peter and Wendy*

"Some like Peter best and some like Wendy best, but I like her best", states the narrator of Peter and Wendy regarding Mrs Darling. Perhaps it is the combination of Mrs Darling's playfulness and responsibility that makes her the narrator's favourite. It sounds like Mrs Darling was successful at integrating her ego - the part of her personality which is sensible and responsible - with the "contents of the collective unconscious", which includes among other things the 'shadow', which accounts for her playfulness (Jung, *Aion* 23; Farah). This combination makes her neither as reckless as Peter, nor as stiff as Wendy. The siblings in this book - Wendy, John, Michael and the Lost Boys, learn on their journey to Neverland - a place in their dreams - that they must integrate their ego with the "contents of the collective unconscious", without one of the "contents" overpowering the ego (Jung, *Aion* 23). Wendy's character seems to be dominated by the ego and the 'persona', making her refined and responsible, but also rigid and stern. Peter is the personification of childhood and adventurism, his character is dominated by the shadow, making him passionate, destructive and reckless. This chapter looks at how Wendy and her siblings learn from their adventures in Neverland how to achieve the right balance between impulsiveness and immorality and sensibility and morality. By balancing the ego, persona and shadow, the children learn to create the equilibrium between these elements in their minds. In this way, they leave Neverland with their new knowledge so that they can mature in the real world. While Wendy learns to appreciate her brothers' qualities - courage and the spirit of adventure - the boys learn to value Wendy's care and sense of structure. The hope expressed throughout the story seems to be a reinvention of the distant relationship between mother and son.

Leaving Home

The siblings, in order to mature, have to leave their nursery and parents behind so that they can develop their own personality on their journey to Neverland. Bettelheim explains in his analysis of 'Brother and Sister', that "being pushed out of the home stands for having to become oneself", and "self-realization requires leaving the orbit of home" (79). This is, however, not without pain or fear: it is "an excruciatingly painful experience fraught with many psychological dangers" (79). Barrie describes the maturity of the Darling-children in the same sorrowful tone; Barrie's book deals foremost "with the problems of maturation and with the loss of innocence which growing up demands. Maturation is acknowledged as a process of loss…adults cannot hope to return to Peter's island, which is not a place but a state of mind" (Blackburn 49). According to Andrew Birkin, Barrie was "a man seemingly convinced that the end of boyhood is the end of life worth living - 'nothing that happens after we are twelve matters very much'" (8). Barrie explains that Neverland is not a physical place, but "a map of a child's mind, which is not only confused, but keeps going round all the time. There are zigzag lines on it, just like your temperature on a card, and these are probably roads in the island; for the Neverland is always more or less an island" (Barrie 10). Neverland can only be visited in dreams, where time is unstable; Carpenter states about Neverland that it is "a dreamland where time is relevant and time repeats itself" (180). Peter, in a way, rules over Neverland, Carpenter even calls him "god-like": "Feeling that Peter was on his way back, the Neverland had again woke into life…in his absence things are usually quiet on the island" (Barrie 54) Peter therefore personifies everything that the island stands for; he "enjoys a freedom from the tyranny of facts known only to very young children, madmen, and, to a lesser degree, artists"; "the unreflecting and spontaneous freedom of childhood is concentrated in Peter Pan, the boy who refuses to grow up. Peter has fled the perils and responsibilities which lie in wait for all children" (Blackburn 49).

The thought of staying at Neverland tempts the children, since it would free them from future responsibilities and duties, but Barrie implicitly warns children against this fate;

he does this by making Neverland into a 'secondary' world, which "reminds us that the 'primary' (real) world is there all the time, and must be returned to if maturity is to be achieved" (Carpenter 180). The consequences of staying at Neverland are "no maturity, no increase in wisdom, no procreation, not even death. There is only forgetting and starting out all over again" (Carpenter 180). Since Peter is not able to remember past experiences and relationships, Peter has become:

> the outsider, the observer…who in the end is cut off from real relationships…from this isolation, this knowledge that he is not a 'real' person, comes Peter's otherwise inexplicable sadness…Barrie is reminding his audience of the limitations as well as well as the marvels of childhood, and of the price that has to be paid by those that choose to remain children (Carpenter 179)

Barrie shows the reader that however painful growing up may be, "one must lose Paradise in order to find love", and "one can find a heart only by leaving Neverland, and this is the consolation Barrie offers us for the loss of Paradise, for our exile from those magic shores…Barrie contends that it is only in the acceptance of time, and of loss, and of the risks of love, that a heart is to be found" (Blackburn 52, 50, 51). Once the children "have found love", they will be able to have meaningful and lasting relationships with other people, which is presented as an individual's ultimate goal.

The journey to Neverland symbolizes the siblings' mental growth which they undergo to gain independence from their parents. In his analysis of 'Brother and Sister', Bettelheim argues that the house that the children create in the woods is a symbol of their independence. Wendy, John and Michael all build their own houses in Neverland, and the shape of the house seems to indicate what stage the children are in in their process of maturation. Michael is the youngest sibling, which means that he is the most 'primitive', therefore he is said to live in a wigwam (Barrie 10). However, he is also said to live in a cave: "'look, Michael, there's your cave'" (47); this would conjure up the image of Michael as a

'caveman', which underlines the sense of his being 'primitive'. Another explanation of Michael's cave-house may be found in Holger Bertrand Flöttmann's *Dr. Flöttmann's Scientific Encyclopedia of Dream Symbols*, in which he explains that "a cave is the symbol of a female womb, habitation in unconsciousness and a site of metamorphosis. One can feel safe in a cave, lonely, depressed or captured" (58). Although Michael is still young and dependent on his parents, he can also be seen struggling for independence. This can be seen in the following passage, in which Wendy, who acts as Michael's 'mother' in Neverland, is trying to keep him from growing: "Wendy would have a baby, and he was the littlest, and you know what women are, and the short and the long of it is that he was hung up in a basket" (79). "'Wendy,' remonstrated Michael, 'I'm too big for a cradle.' 'I must have somebody in a cradle,' she said almost tartly, 'and you are the littlest'" (108). However, at other times, Michael enjoys being 'the baby'. In the following passage, Tootles asks Michael if he can take his place as a baby: "'Michael, you would let me be baby?' 'No, I won't,' Michael rapped out. He was already in his basket" (107).

Wendy and John are older than Michael, and have therefore matured more. Their houses are said to be shaped like boats, and since boats are used for journeys, they may be seen as symbols for the process of maturity. John, for example, "lived in a boat turned upside down on the sands" (10). John's boat is upside down and it is thus not going anywhere: this may symbolize that John is not yet an adolescent. Wendy also has a boathouse: "'there's my boat, John, with her sides stove in.' 'No, it isn't. Why, we burned your boat.' 'That's her, at any rate'" (47). The expression "burn your boats" refers to an event which "forces you to continue with a particular course of action, and makes it impossible for you to return to an earlier situation" (Collins). The burning of Wendy's boat may symbolize that Wendy's development is in progress and that she cannot return to her former state as a girl.

The Darlings' Sibling-Relationship

Wendy, John and Michael experience their adventures in Neverland together. Valerie Sanders argues that the close relationship between siblings and the absence of parents resulted in siblings taking on double-roles: "brother and sister neatly parallel the other pairs of husband and wife and parent and child" (V. Sanders 12). These 'double-roles' are also visible in Barrie's text: Wendy is not only John and Michael's sibling, but she is also their 'mother' during their stay in Neverland; Peter, who becomes the children's 'playmate', is the same age as the Darling-children, but he becomes the boys' 'father'. There is, however, a clear division in roles assigned to each gender, these strict roles mirrored the relationship between men and women in society: "it is within the family that the child first discovers his or her identity, first encounters inequalities of treatment based on gender assumptions, and first learns what is expected of an adult male or female in the culture to which the child is still an apprentice"; sisters would be "playing the role of nurturers and carers, and boys that of natural protectors" (V. Sanders 9, 10, 4). John, the eldest male sibling, is described as courageous: "the fight was short and sharp. First to draw blood was John, who gallantly climbed into the boat and held Starkey" (96). Even the young Michael displays heroic behaviour: "'now just wriggle your shoulders this way,' he [Peter] said, 'and let go.' They were all on their beds, and gallant Michael let go first" (41). Wendy, on the other hand, is caring and nurturing; after the fight with Hook, Wendy praised 'her sons' equally, "and shuddered delightfully when Michael showed her the place where he had killed one; and then she took them into Hook's cabin and pointed to his watch which was hanging on a nail. It said 'half-past one'" (159)!

In Barrie's book, boys like John and Michael look down on girls, thinking that feminine qualities are inferior to their own: "'Oh no; girls, you know, are much too clever to fall out of their prams.' This flattered Wendy immensely. 'I think,' she said, 'it is perfectly lovely the way you talk about girls; John there just despises us'" (35). John and Michael will find out, however, that girls - for example in their roles as mothers - are vital to the

development of boys, and the absence of motherly care even affects grown men like James Hook. Peter teaches the boys that they should respect Wendy because of her qualities as a mother, but perhaps this is something only orphaned boys understand, because they know what they are missing. John and Michael, on the other hand, seem to be taking their mother for granted: "'Build a house?' exclaimed John. 'For the Wendy,' said Curly. 'For Wendy?' John said, aghast. 'Why, she is only a girl.' 'That,' explained Curly, 'is why we are her servants.' 'You? Wendy's servants!'" (72).

Not only do mothers provide their sons with love and care, they also allow the boys to develop what Carl Jung names their 'anima'. The anima is what Jung calls the 'contra sexuality', which is "the unconscious feminine side in males and the masculine tendencies in women" (McLeod). Stephen Farah explains its origins in the following way: "the personality or persona naturally takes on the gender role that you are born to physically", but "the psyche is such that it contains and embraces both the feminine and masculine", which means that the psyche compensates for the one-sidedness of the personality "by birthing a contra sexuality in the inner life of the person", that is, the masculine 'animus' for a girl, and the feminine 'anima' for a boy (Farah). According to Jung's typology, when the 'anima' in boys is displaced, it will make him "uncontained, constantly seeking external affirmation", "moody", "greedy" and "self-centred" (Farah). Peter sometimes cries uncontrollably, unable to soothe himself, while at the same time, he can be highly egoistic and reckless. It may not be surprising, however, that the boys' 'contra sexuality' is displaced, since the anima is modelled after the mother, and Barrie imagined that mothers are distant to their sons, drawing on his own experiences with his mother. This distant relationship between mother and son does not allow the boy to develop his anima.

Distant Mothers

According to Jung, boys model the feminine 'anima' after the most prominent female person in their early lives, which is usually the mother. As has been mentioned in the introduction,

Barrie at times had a distant relationship with his mother. Humphrey Carpenter argues that in many ways Peter Pan portrays the author himself, which implies that Barrie's relationship with his mother also inspired that of Pan and his mother. Of course, Peter states that he had left his mother out of free will, "'because I heard father and mother,' he explained in a low voice, 'talking about what I was to be when I became a man.' He was extraordinarily agitated now. 'I don't want ever to be a man,' he said with passion" (173). However, when he returns to her, he is deeply hurt when he finds out that his mother no longer cares about him: "'I thought like you that my mother would always keep the window open for me; so I stayed away for moons and moons and moons, and then flew back; but the window was barred, for mother had forgotten all about me, and there was another little boy sleeping in my bed'" (116). The mother's distant relationship with her son is said to have influenced him emotionally, and it inhibits the process of maturation: "Peter Pan represents the alienation of men failing to confront the emotional realities of the modern world", argues Jacqueline Rose, and she explains that this was seen as "a failure for which women are finally accountable and which they are exhorted to look out for and repair" (xiv). Mothers seem to be inherently connected to growing up; Wendy recalls that she:

> was two years old she was playing in a garden, and she plucked another flower and ran with it to her mother...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 (5)

Like Peter, the Lost Boys were trapped in Neverland because of their mothers' carelessness; the Lost Boys "'are the children who fall out of their perambulators when the nurse is looking the other way. If they are not claimed in seven days they are sent far away to the Neverland to defray expenses'" (34, 35). Despite his dislike of mothers, Peter admits to himself and to Wendy that the boys need a mother, for example to comfort their fears, for

example by telling them fairy tales with happy endings. In the following passage, Peter and Wendy discuss one of these fairy tales:

> 'Which story was it?' 'About the prince who couldn't find the lady who wore the glass slipper.' 'Peter,' said Wendy excitedly, 'that was Cinderella, and he found her, and they lived happy ever after.' Peter was so glad that he rose from the floor, where they had been sitting, and hurried to the window. 'Where are you going?' she cried with misgiving. 'To tell the other boys' (36)

Cinderella, who, like the boys, was motherless, eventually married, and lived happily ever after.

Wendy not only represents the persona, which ensures good form, but she also represents the ego. The ego, Freud argues, keeps the urges of the id in check (25). Hook, for example, knows that the boys are generally impulsive and reckless, and he wants to kill them with a poisoned cake: "'we will leave the cake on the shore of the mermaids' lagoon…they will find the cake and they will gobble it up'" (64). Hook expects the boys to eat the cake, "'because, having no mother, they don't know how dangerous 'tis to eat rich damp cake'" (64). Wendy, however, "snatched it from the hands of her children, so that in time it lost its succulence, and became as hard as a stone, and was used as a missile, and Hook fell over it in the dark" (85).

The superego, most of all, provides rules and morals. One of the things Wendy teaches the boys is to choose morality above anything else; she expects her sons to sacrifice their lives if the other option is to become an immoral pirate: "at this moment Wendy was grand. 'These are my last words, dear boys,' she said firmly. 'I feel that I have a message to you from your real mothers, and it is this: 'We hope our sons will die like English gentlemen'" (146). Wendy also sacrifices herself for this cause; Smee whispers, while tying her up: "'I'll save you if you promise to be my mother.' But not even for Smee would she make such a promise. 'I would almost rather have no children at all,' she said disdainfully" (146).Wendy is admirable for her morally just behaviour, but she could also be called harsh

as she expects her 'children' to sacrifice their lives for this cause. The superego can be, Freud states, harsh if its powers are not balanced out by the powers from the id.

Peter, Wendy, the 'Shadow', and the 'Persona'

The anima is an archetype which is among the 'contents of the collective unconscious' in Carl Jung's psychoanalysis. Archetypes are "images and themes that derive from the collective unconscious", "predispositions" that we inherited from our ancestors (McLeod). The archetypes he distinguishes are, among others, the persona, the anima and the shadow (McLeod). Wendy's character is dominated by the ego, which suppresses the id, and the persona, "this is the public face or role a person presents to others as someone different to who we really are (like an actor)" (McLeod). The shadow dominates Peter's character. Jung argues, however, that:

> If the ego falls for any length of time under the control of an unconscious factor, its adaptation is disturbed and the way opened for all sorts of possible accidents…the image of wholeness then remains in the unconscious, so that on the one hand it shares the archaic nature of the unconscious and on the other finds itself in the psychically relative space-time continuum that is characteristic of the unconscious as such (*Aion* 24)

Instead, the ego should exist "in an absolute space and an absolute time" (*Aion* 24). This is why it is important for Wendy and her siblings to leave Neverland at the end of the story, because Neverland is a world in which time is corrupted and the powers of the Shadow dominate the inhabitants' ego.

The shadow is "the animal side of our personality… it is the source of both our creative and destructive energies" (McLeod). Peter is impulsive and is at times immoral; it manifests itself in the following passage, which describes the moment after Wendy sews Peter's lost shadow to his feet:

> Peter was now jumping about in the wildest glee. Alas, he had already forgotten that he owed his bliss to Wendy. He thought he had attached the shadow himself. 'How clever I am,' he crowed rapturously…for a moment Wendy was shocked. 'You conceit,' she exclaimed, with frightful sarcasm, 'of course I did nothing!'" (30, 31)

The dominance of Peter's shadow may be symbolized by its loosening; the shadow had become so strong that it could exist on its own, and is no longer attached to other elements of his personality that can control the shadow's power. Jung states that "closer examination of the dark characteristics—that is, the inferiorities constituting the shadow—reveals that they have an emotional nature, a kind of autonomy, and accordingly an obsessive or, better, possessive quality. Emotion, incidentally, is not an activity of the individual but something that happens to him" (*Aion* 8). It is not surprising however, that it is the immature Peter who loses his shadow:

> Affects occur usually where adaptation is weakest, and at the same time they reveal the reason for its weakness, namely a certain degree of inferiority and the existence of a lower level of personality. On this lower level with its uncontrolled or scarcely controlled emotions one behaves more or less like a primitive, who is not only the passive victim of his affects but also singularly incapable of moral judgment (Jung, *Aion* 8, 9)

Peter is incapable of controlling his shadow, because he has no moral judgment; this is something that the morally superior Wendy can provide. While Peter desperately tries to attach, or 'cleanse', his shadow with soap, Wendy has another solution; "she knew at once what to do. 'It must be sewn on,' she said, just a little patronisingly" (Barrie 30). The connection between 'sewing' and morality was established long ago: "sewing is, and always has been, associated with hard work, prudence and virtue. It has also been predominantly associated with women throughout history, who, for centuries, have been exhorted to practice…hard work, prudence and virtue" (Thom). Not only is sewing associated with

prudence and hard work, but also with femininity, as sewing was seen as a primarily female activity: “She got out her housewife, and sewed the shadow on to Peter’s foot. ‘I daresay it will hurt a little,’ she warned him…and soon his shadow was behaving properly, though still a little creased” (Barrie 30). Wendy’s warning about the possibility of physical pain may symbolize the psychological effect that acceptance and integration with the shadow has: “this act is the essential condition for any kind of self-knowledge, and it therefore, as a rule, meets with considerable resistance. Indeed, self-knowledge as a psychotherapeutic measure frequently requires much painstaking work extending over a long period” (Jung, *Aion* 8,9). Peter had cried when he failed to attach the shadow with soap to his foot, which tells the reader that Peter is aware of the sinfulness of the dominant shadow; it also shows the reader that remaining a child forever is not entirely blissful.

The ‘destructive’ Peter and highly moral Wendy are each other’s opposites: “persona and shadow are usually more or less exact opposites of one another, and yet they are as close as twins” (Stein 109). Freud also argues that the highly moral superego develops out of the id, as it is a device that was created to control the urges coming from the id. These elements, however, should exist in harmony, and this is, among other things, what Wendy and her ‘children’ learn on their journey. Peter and Wendy seem to know that their powers should be in balance, and it is symbolized by their ‘kiss’. In Barrie’s novel, a kiss seems to have a double meaning; it is not only a physical act of love, but it is “a symbol of spiritual fusion”, an idea which is based on a “tradition, which arose from the ancient belief that the animus is transmitted on the breath” (Gitter 166). Instead of a kiss, Peter “dropped an acorn button into her [Wendy’s] hand” (Barrie 31). An acorn, in some Northern European cultures, was a “symbol of life, fecundity and immortality” (Cooper 10). These qualities may symbolize the id’s passions and vivacity. Wendy, however, gave Peter a thimble (Barrie 31). Thimbles were used for sewing, so Wendy gives him qualities related to the superego, such as “hard work, prudence and virtue” (Thom).

James Hook as Mrs Darling

In Neverland, there is an ongoing fight between on the one hand Peter and the Lost Boys, and on the other, Captain James Hook. It is said that Barrie wanted the actor who played Mrs Darling in the play *Peter Pan*, to play Hook as well (Muñoz-Corcuera 77). Perhaps Hook's slightly feminine nature may be a sign of his real, feminine, identity: "in his dark nature there was a touch of the feminine, as in all the great pirates, and it sometimes gave him intuitions. Suddenly he tried the guessing game" (95). If Hook were Mrs Darling in disguise, then his role could be the same as that of the witch-stepmother in 'Brother and Sister'. Bettelheim argues in his analysis of the fairy tale that a child mentally splits his angry parent into two parents, one of which is an evil stepmother: "it is not only a means of preserving an internal all-good mother when the real mother is not all-good, but it also permits anger at this bad "stepmother" without endangering the goodwill of the true mother, who is viewed as a different person" (68, 69).

The stepmother in Grimm's tale, however, "was a witch, and had seen how the two children had gone away, and had crept after them privily, as witches do creep, and had bewitched all the brooks in the forest" (Grimm). As already mentioned, Sister constantly tries to prevent her wild brother from drinking from the spring, much as the ego and the superego control the urges from the id. Since evil stepmothers - in Bettelheim's theory - in fact represent the angry aspect of the real mother, the witch must also represent the real mother; in that case, the witch, who enchanted the brooks, may be seen as a mother testing her children, to see if they, against better judgment, would give into their urges. It would give the mother an opportunity to see if her children are ready to grow up and become responsible adults.

In Barrie's text, Hook often appears in moments when either Wendy's caution or Peter's impulsiveness saves or harms the boys. Hook may thus, in a way, be seen as testing the children, to see if they know how to act in difficult situations; the poisoned cakes that Hook leaves on the island tests the mental strength of the children, like Grimm's witch-

stepmother enchanted the springs. In the following scene, Wendy is resting with the boys on Marooners' Rock, and it is Hook who appears, and tests Wendy to see if she would break the rules she is so attached to, in the face of danger:

> There crowded upon her [Wendy] all the stories she had been told of Marooners' Rock, so called because evil captains put sailors on it and leave them there to drown. They drown when the tide rises, for then it is submerged. Of course she should have roused the children at once; not merely because of the unknown that was stalking toward them, but because it was no longer good for them to sleep on a rock grown chilly. But she was a young mother and she did not know this; she thought you simply must stick to your rule about half an hour after the midday meal. So, though fear was upon her, and she longed to hear male voices, she would not waken them. Even when she heard the sound of muffled oars, though her heart was in her mouth, she did not waken them (88, 89)

Wendy's strict observance of the rules causes danger, but luckily, the impulsive Peter saves them with his bold actions. Peter thus balances out Wendy's strictness:

> It was well for those boys then that there was one among them who could sniff danger even in his sleep. Peter sprang erect, as wide awake at once as a dog, and with one warning cry he roused the others. He stood motionless, one hand to his ear. 'Pirates!' he cried. The others came closer to him…the order came sharp and incisive. 'Dive!' (89)

However, a little while later, the immoral and reckless side of the id comes to the fore, as Peter gives into his pride when Peter betrays himself in his game of riddles with Hook:

> Smee reflected. 'I can't think of a thing,' he said regretfully. 'Can't guess, can't guess,' crowed Peter. 'Do you give it up?' Of course in his pride he was carrying the game too far, and the miscreants saw their chance. 'Yes, yes,' they answered eagerly. 'Well, then,' he cried, 'I am Peter Pan.' 'Pan!' In a moment Hook was himself again, and Smee and Starkey were his faithful henchmen. 'Now we have him,' Hook shouted (96)

James Hook as Mr Darling

There are, however, other sources who argue that Barrie wanted the actor who played Mr Darling to play Hook instead:

> Barrie stipulated that the same actor should play both Hook and Darling on the stage, and the two characters are crucially alike. In the first place, neither of them is really grown up. Darling "might have passed for a boy again if he had been able to take his baldness off" (p. 195); and when Hook goes to his death in the duel with Peter, he is mentally a schoolboy still; in his mind he is "slouching in the playing fields of long ago" (p. 190) (Griffith 33)

What binds James Hook and Mr Darling as well is the fact that they have been harshly and abruptly deprived of their childhood and fantasy, in Hook's case, this was done by Peter himself: "'Peter flung my arm,' he said, wincing, 'to a crocodile that happened to be passing by...it liked my arm so much, Smee, that it has followed me ever since, from sea to sea and from land to land, licking its lips for the rest of me'" (62). Freud explains that losing an arm or a leg in a dream is a castration symbol (Abraham 203). It may therefore symbolize Hook's feminine (or 'feminized') disposition. Holger Bertrand Flötmann explains the dream symbol 'amputation' as a "sign of a narcissistic wound and a psychic lesion. An amputation also stands for alienation, dissolving the relationship with the amputated person" (14). Peter thus created a distance between himself - the personification of childhood - and Hook. The loss of his childhood makes Hook mortal, and from then on he is haunted by time and death; this is symbolized by the clock ticking inside the crocodile, who continually chases Hook. It may not be surprising that the tragic Hook is a pirate, as pirates have always been associated with death: "'Seamen', according to John Flavel's *Navigation Spiritualized*, 'are, as it were, a third sort of persons, to be numbered neither with the Living, nor the Dead; their Lives continually hanging in suspense before them'" (Rennie, *Treasure Neverland* 23). Disney's film *Pirates of the Caribbean: The Curse of the Black Pearl* (2003) also features pirates who are in a state in

between life and death: in the light of the moon they turn into 'living' skeletons. This is due to a curse that was put on them as a punishment for stealing gold from the Azteks' treasure chest. However, also James Hook perceives death as a 'curse': it may have been the amputation of his arm and its tragic consequences which caused the ongoing animosity between Peter and the pirates, the pirates' motivations being revenge and jealousy.

After the amputation, Hook, embittered, replaces the arm with an iron hook: both iron and curved objects were used against evil creatures like fairies: "iron and steel are traditional charms against malevolent spirits and goblins"; "from earliest times the crescent moon has been thought by the ignorant to have an influence over the crops, and, indeed, over many of the affairs of life. Hence, doubtless, arose a belief in the value of crescent-shaped and cornute objects as amulets and charms" (Lawrence 290, 288). The iron hook not only repels fairies, and thus fantasy, but it is directly linked to the adult world, efficiency and bourgeois culture in the book, it is visible in the following passages: "instead of a right hand he had the iron hook with which ever and anon he encouraged them to increase their pace"; "'And yet,' said Smee, 'I have often heard you say that hook was worth a score of hands, for combing the hair and other homely uses. 'Ay,' the captain answered, 'if I was a mother I would pray to have my children born with this instead of that,' and he cast a look of pride upon his iron hand and one of scorn upon the other" (57, 62). The pirates are not welcome in Neverland, because they personify growing up and qualities of the bourgeois culture, like rules, form, and teaching. This may be seen in the former job of one of the pirates, "gentleman Starkey, once an usher in a public school and still dainty in his ways of killing" (57).

According to Griffith, it is the distant relationship with their mothers which made the men so emotionally immature, and it is the reason why they are so stuck in time:

> Whimsically but insistently, Barrie emphasizes that these men compete with the boys for the mothers' favor. Darling rivals the children bumblingly and indirectly, pretending not to, revealing his jealousy only in sporadic outbursts; he wheedles and whines for the motherly

> attention that Mrs. Darling gives spontaneously to her children. Hook, who hates the boys openly and nakedly, tries to kill them, attempting to steal Wendy to be his own mother (Griffith 34)

Hook seems to point at the loss of his mother in the following passage: "'See,' said Hook in answer to Smee's question, 'that is a mother. What a lesson. The nest must have fallen into the water, but would the mother desert her eggs? No.' There was a break in his voice, as if for a moment he recalled innocent days when—but he brushed away this weakness with his hook" (92).

Reunion

Wendy, John, Michael and the Lost Boys eventually return home, and they feel they are ready to grow up, now that they know the right balance between the civilized and the wild. They are ready to attend school, and eventually the narrator states that "you may see the twins and Nibs and Curly any day going to an office, each carrying a little bag and an umbrella. Michael is an engine-driver" (177). Peter never grows up, and stays at Neverland, knowing that he would have to grow up in the real world: "'Would you send me to school?' he inquired craftily. 'Yes.' 'And then to an office?' 'I suppose so…' 'I don't want to go to school and learn solemn things,' he told her [Mrs Darling] passionately. 'I don't want to be a man'" (173). Wendy, on the other hand, quickly grew up, as she "was one of the kind that likes to grow up. In the end she grew up of her own free will a day quicker than other girls" (177). Like Brother and Sister in Grimm's tale, Peter kept in touch and came back for Wendy a year later; in this way, Peter keeps Wendy's spirit young and free, and Wendy brings some structure to Peter's life: "Peter came for her at the end of the first year. She flew away with Peter in the frock she had woven from leaves and berries in the Neverland…and they had a lovely spring cleaning in the little house on the tree tops" (176, 177).

Conclusion

Wendy, John and Michael are growing up; Wendy, as a girl, embodies the ego and persona; she is cautious, she values manners and she is caring. The boys are courageous and protective. Peter, the personification of childhood, is dominated by the shadow, he is passionate and reckless and sometimes immoral. He represents the spirit of adventure and mischief, and he takes the children away to dreamland Neverland, where Wendy takes on the role of mother, and in this way provides care and structure to the Lost Boys in Neverland, who, because of the loss of their mothers, are trapped in a land where they cannot mature. Wendy learns that boys need both care as well as structure, but sometimes taking risks is needed in perilous situations. John, Michael and the Lost Boys learn to value their mothers. The effect of distant relationships between mothers and sons is shown in the short term by the Lost Boys and Peter, who cannot grow up, but in the long term, perhaps, by James Hook and Mr Darling, who have become infantile and evasive. Barrie seems to want boys to realize how important mothers are for their own development, and value them for this, while mothers should realize how much influence their attitude is to their sons. The book seems to encourage a re-evaluation of the mutual relationship between mother and son.

Chapter 3

Fennel and Fairy Fruit: Restoring the Balance between Id, Ego and Superego in Hope Mirrlees's *Lud-in-the-Mist*

Overcoming the evil stepmother, eating corrupted fruit - such fairy-tale motifs could make this novel into a coming-of-age-story. Lud-in-the-Mist's law-based culture could be identified with the superego, while Fairyland's culture could represent the id. However, Freud mentions, that excesses of both elements can overpower the ego that the children are developing, and this can be dangerous: Mirrlees tells how giving into the urges of the id takes the children away to Fairyland, the land of the dead, while a dominant superego deprives life of all its beauty, making it akin to death. Like the protagonists in Grimm's tale 'Brother and Sister', Ranulph Chanticleer and Hazel Gibberty leave their parental homes, and experience the dangers of these excesses, before they will understand that id, ego and superego "must be integrated for human happiness" (Bettelheim 78). This chapter examines how Hazel Gibberty, whose ego is suppressed by the strength of her superego, and her foster brother Ranulph Chanticleer, whose id is still uncontrolled, both leave their parents' homes and in this way learn from each other on their journey that all three elements of the psyche are valuable and should exist in harmony. The reunion of the two children in the end, might signify the integration of id, ego and superego. With this novel, Mirrlees also seems to criticize the strict representations of gender and the strict gender roles that middle-class culture prescribes, and she shows the negative effect that these roles have on the integration of id, ego and superego in the children. While these gender roles first inhibited the integration of id, ego and superego in Hazel and Ranulph, in the end the children will revolutionize these roles when they inherit their parental homes and start their own family.

Lud as the 'Superego'

Ranulph Chanticleer is the son of the Mayor of Lud-in-the-Mist. Lud is a town of merchants, who had become wealthy by trading goods via the river Dawl, and once they had become rich, they also "seized all legislative and administrative power" (Mirrlees 10,11). Common sense, practicality and law now rule Lud's society; the new ruling class "liked both virtues and commodities to be solid" (12). Perhaps it could be said that the Ludites are living by the energy of the moon, for example via eating cheese coming from the village Moongrass. The village's name might suggest that the cows giving the milk that is used for making the cheese are eating grass that grows by the light of the moon, and the moon seems to symbolize virtue. When Ranulph is endangered by fairy-magic, his father sent Ranulph's guardian a letter "which bade him instantly take Ranulph to the farm near Moongrass (a village that lay some fifteen miles north of Swan-on-the-Dapple) from which for years he had got his cheeses" (125). The moon does not only seem to symbolize virtue, it is also held responsible for the dullness that had come over Lud's culture: "'Poor old moon!' chuckled Master Nathaniel, who was now in the highest of spirits, 'always filching colours with which to paint her own pale face, and all in vain!'" (211). Lud's culture changed dramatically when the Duke was deposed and the power had fallen into the hands of the middle-class; while the cultural aspects of the faded aristocracy had "something tragic and a little sinister", "all the manifestations of the modern civilisation were like fire-light - fantastic, but homely" (17).

Perhaps Lud's new culture, with its emphasis on common sense, law, and virtue, could symbolize the superego, also called the ego-ideal, in Freud's psychoanalytic model of the mind. This part of the ego is "supermoral", and "it answers to everything that is expected of the higher nature of man" (37). The superego contains the "injunctions and prohibitions" once given to the child by his father (54). When the child matures, the guidance given to him by his father developed into the child's conscience, where his father's "injunctions and prohibitions" continue "to exercise the moral censorship" (37, 54). With the development of the superego, the child will change "perceiving instincts into controlling them, from obeying

instincts, to inhibiting them" (55, 56). However, Freud mentions that the superego can become "as cruel as only the id can be", indirecly because the original function of the superego, repressing the child's oedipus complex, leads to a desexualization and sublimation of the identification with the same sex parent (Freud 54). "After sublimation the erotic element has no longer the power to bind the whole of the destructiveness that was combined with it", resulting in the "harshness and cruelty exhibited by the ideal-its dictatorial 'Thou shalt'" (Freud 54, 55). The ruling merchants of Lud could be called highly moral, as they deposed the ruling aristocracy partly because the aristocrats sometimes behaved immoral, and had grown "more capricious and more selfish" (Mirrlees 10). However, the severity of the ego-ideal can be seen in the fact that after the deposition of the Duke, "a taboo was placed on all things fairy", and if anyone was suspected of eating fairy fruit, it "spelled complete social ostracism" (15). Freud states, however, that when the superego developed itself as a device to suppress the oedipal urges coming from the id, the superego "placed itself in subjection to the id" (36). Lud's middle-class culture, like the superego, is easily infiltrated by elements of the fairy-culture, like the id holds a certain power over the superego. Endymion Leer, who secretly supports the fairies, quickly gains popularity as a doctor in all classes of Lud's society, while the fairy Willy Wisp manages to get hired as a dance-teacher at Miss Crabapple's Academy for girls.

Ranulph's Id-Dominated Personality

Ranulph, the twelve-year old son of Lud's Mayor Nathaniel Chanticleer, does not seem to behave according to the values of Lud's bourgeois culture. He "had always been a dreamy, rather delicate child, and backward for his years" (Mirrlees 20). Ranulph is also melancholic. According to Freud, melancholy is the expression of a fear of death (58). Melancholy is an internal process, in which "the ego gives itself up because it feels itself hated and persecuted by the super-ego, therefore, living means the same as being loved by the super-ego" (58). When the Ludites still had their fairy-culture, they feared their superego, perhaps because

"the superior being, which turned into the ego-ideal, once threatened castration, and this dread of castration is probably the nucleus round which the subsequent fear of conscience has gathered" (Freud 57). Since the Ludites under Duke Aubrey's rule enjoyed eating fairy fruit, which instilled passions which caused "madness, suicide, orgiastic dances and wild doings under the moon", it would be understandable that they feared the "desexualization" and "sublimation" from which the superego is born (Freud 30). This fear even seems to be represented in Lud's art, in which the moon again seems to figure the superego: on one of Lud's oldest buildings there was "a very ancient Dorimarite design, wherein the moon itself pursued a frieze of tragic fugitives" (13). Ranulph seems to be terrified by the thought of death, judging from his reaction to the death of one of the family's maids. His mother tries to comfort Ranulph by reminding him that he "had not been particularly fond of the scullerymaid while she was alive", upon which Ranulph "had cried out irritably, 'No, no, it isn't her... it's the thing that has happened to her!'" (21). Ranulph's passionate reactions are not as unnatural as his surroundings would make him believe, however. Since, in every young child, "whenever the unconscious comes to the fore, it immediately overwhelms his total personality" (Bettelheim 55). However, when Ranulph "grew older, he had seemed to become much more normal", which might suggest that in the process of maturity, he, like other children, learns to control the passions coming from the id, by separating the id from the more conscious ego and superego (Bettelheim 55).

Ranulph's parents did not seem to understand that emotional reactions are quite natural to a young child. For example, Ranulph's mother, Marigold, was extremely worried about her son's sensitivity and dreaminess: "Up to the age of seven, or thereabouts, he [Ranulph] had caused his mother much anxiety by his habit, when playing in the garden, of shouting out remarks to an imaginary companion" (11). According to Jose Harris, "attitudes to child-rearing were deeply enmeshed with both current theology and social and economic aspiration" in the nineteenth and early twentieth century; she takes as an example a family in which children were forbidden to play 'imaginary games' on Sundays, "since imagination was a breach of the Sabbatarian code" (85). Since Lud's modern culture places much value in

virtue, it would be understandable that 'dreaminess' was distrusted and discouraged in children.

Marigold is practical and insensitive compared to her husband; while the family's old nurse Hempie calls the Chanticleers "wonderfully sensitive", she thinks of Marigold and her family as having "the hides of buffaloes" (Mirrlees 23). Marigold's coldness is visible in how she reacts to Ranulph when he, crying desperately, admits that he has eaten fairy fruit. Instead of soothing his tears, Marigold cries out: "'Oh, Ranulph! You naughty boy! Oh, dear, this is frightful! Nat! Nat! What are we to do?'" (31). Her husband, on the other hand, is understanding of the difficult position Ranulph finds himself in, because like Ranulph, Chanticleer had caused "his father uneasiness by his impatience of routine and his hankering after travel and adventure" (5). With difficulty Chanticleer represses his own sensitivity, and tries to conform himself to the sensibility and practicality that rules Lud. According to John Tosh, nineteenth-century men were expected to be responsible breadwinners and carry forth the family lineage (3, 4). At first, Chanticleer behaves accordingly: "as to his [Chanticleer's] feelings for Ranulph, it must be confessed that he looked upon him more as an heirloom than as a son" (23). Jose Harris argues, however, that fathers were becoming more involved in the upbringing of their children after 1870; "handbooks on marriage, even those written by authors with traditionalist views, increasingly emphasised shared responsibility between husbands and wives, including the sharing of child care and domesticity" (Harris 79). That Chanticleer, as a father, wants to be included in the upbringing of his children, can be seen in the following passage; Chanticleer angrily asks his wife why Ranulph was feeling unwell; upon which "she merely shrugged her shoulders wearily…and told him how for some weeks he had seemed to her unlike himself. 'Then why wasn't I told? Why wasn't I told?' stormed Master Nathaniel Chanticleer" (27). Chanticleer will play a large role in the well-being of his son further on in the story. In order for Ranulph to heal, Chanticleer allows him to stay at the widow's farm, something he initially averted because of the farm's proximity to Fairyland, and he keeps a close eye on his safety during his stay there.

Fairy Fruit and Adolescence

The relative balance between id, ego and superego that Ranulph had achieved when he matured, disappears abruptly the moment he eats fairy fruit. Fairy fruit seems to reinforce the power of the id, and it made him highly sensitive, melancholic and impulsive. This may be visible in the moment that Chanticleer cuts a Moongrass Cheese for the guests at his party, to which Ranulph reacts, without embarrassment: "'No! No! No!' shrieked Ranulph still more shrilly, 'he shall not kill the moon… he shall not, I say. If he does, all the flowers will wither in Fairyland'" (27). The fairy fruit that the children secretly eat in this story seems to function like the fruit that Adam and Eve eat in Genesis, which endows them with the knowledge of "good and bad", referring to sexuality and violence (T. Sanders 3). However, the price that Adam and Eve pay for this knowledge is mortality (T. Sanders 91). Eating the fruit may symbolize adolescence, since "adolescence is a moment when sexuality, identity, and relationships are heightened" (Tolman). The fruit indeed seems to affect sexuality, as it, among other things, causes "orgiastic dances, and wild doings under the moon" (16). That connection between fairy fruit and adolescence may be further expressed in the fact that town's doctor Endymion Leer lifted the doubts about the Crabapple Blossoms eating fairy fruit, by stating that "girls of her [Moonlove Honeysuckle's] age often get silly and excited" (86).

Ranulph is tricked into eating fairy fruit in the following way: "a wild, mischievous lad called Willy Wisp who, for a short time, had worked in Master Nathaniel's stables, had given Ranulph one sherd of a fruit he had never seen before" (32). This is one of the few moments in which Mirrlees seems to link horseback-riding to masculinity. This association would not be surprising, however, as Peter Edwards claims that apart from "requiring good balance, steadiness and courage, riding instilled leadership skills" (11). These qualities may be perceived as typically masculine. Ranulph's maturity may therefore be symbolized by his relationship to horses: "Miss Lettice and Miss Rosie Prim, the two buxom daughters of the leading watchmaker who were returning from their marketing, considered that Ranulph

looked sweetly pretty on horseback. 'Though,' added Miss Rosie, 'they do say he's a bit… *queer*, and it is a pity, I must say, that he's got the Mayor's ginger hair'" (54). Ranulph's sensitive and passionate behaviour may conflict with qualities that are more overtly associated with masculinity, such as courage and leadership, as Edwards already mentioned. Ranulph's sensitivity may therefore be the reason as to why he is called "queer"; and, for the girls, it leads to doubt about his masculinity. 'Queerness' may be a theme close to the author's heart, since Mirrlees's own sexuality "remains ambiguous" and it has been suggested that Mirrlees had a romantic relationship with her former tutor, the classicist and linguist Jane Harrison (Johansson, Boyde 33).

When 'queer-theory', which focusses on the representation of same sex-love in literature, is applied to children's literature, scholars often find signs of 'queerness' in the following manner: "often in such literature - queerness, which may or may not be expressed in terms of sexuality or gender identification - manifests itself on the level of character in the form of singular or eccentric kids like Jo March, or Harriet the Spy or Pippi Longstocking"; Ranulph is portrayed as an eccentric child as well (Kidd 185). The child's eccentricity makes other characters question the mental health of the child; Ranulph's tutor tells his mother that "the little fellow can't be well", because of Ranulph's "inattention at his studies", in which 'studies' were considered to be a typically manly occupation, and instead he has "sudden unreasonable outbreaks of passion" (21). These outbreaks were associated with women, as can be seen in the following passage, which describes how Dame Jessamine reacts to her daughter Moonlove's emotional outburst, caused by the consumption of fairy-fruit: "the pug yapped with such energy that he nearly burst his mushroom sides, and Dame Jessamine began to have hysterics" (77). According to Jung, the repression of unconscious memories causes hysteria, but "the reason why the traumatic affect is not abreacted in a normal way, but is retained, is that its content is not compatible with the rest of the personality and must be repressed" (*Freud and Psychoanalysis* 12). Perhaps Moonlove's behaviour makes Jessamine remember how she used to eat fairy fruit herself, seeing that this was common in

the past. Since Lud's modern culture regards fairy-fruit eating as highly sinful, she is repressing these memories which results in hysterics.

Such passionate behaviour in a man is frowned upon in Lud, especially by the more 'masculine', or, rather, 'controlled' men. When Ranulph is riding out of Lud on horseback to stay at the widow's farm, "several rough looking men scowled ominously at Ranulph" (54). Perhaps the reason behind the men's distrust may be that they fear that the fairy-magic surrounding the farm could reinforce Ranulph's passionate behaviour. However, not only Ranulph's environment questions Ranulph's masculinity, also Ranulph himself is insecure about his identity. It may speak from the following passage, in which Ranulph is seated on a merry-go-round at the fair in the Elfin Marches: "In a hopeless, resigned sort of way, the little boy was sobbing. It was as if he felt that he was doomed by some inexorable fate to whirl round for ever and ever with the tarnished horses and chariots, the dingy, patient pony, and the old cracked tunes" (237). Since masculinity seems to be associated with horses in this novel, the "dingy, patient pony" and the "tarnished horses", may represent Ranulph's 'impaired' masculinity (237).

The Ludites not only disapproved of fairy fruit because it would stimulate 'unmasculine' behaviour in men, but also because its powers, when uncontrolled, could make people immoral. Fairy fruit stimulates creativity, for example in Duke Aubrey, the ruler of the fairies, who "had been an exquisite poet" (11). However, Aubrey could exert no control over his qualities, and had purposefully caused one of his court jesters to commit suicide by "working on his imagination with plaintive songs" (10). To avoid such acts of immorality, it is important for the child that the id, ego and superego "become ever more articulated and separated from each other, each able to interact with the other two without the unconscious overpowering the conscious" (Bettelheim 55). Endymion Leer, who often takes on the role of psychiatrist, seems to underline the importance of this integration: "'Now, if he [Ranulph] is to become a useful citizen, though he need not lose his own tune, he must learn to walk in time to other people's'" (45). Leer knows, however, that this integration will not be achieved under the influence of the strict superego, but rather, in a place where he is free to explore

the effects of maturity on his own: "'He [Ranulph] will not learn to do that here - at present. Master Nathaniel, *you are not good for your son*'" (45).

Hazel's Overpowering Superego

The seventeen-year old Hazel Gibberty lives at the farm where Ranulph is staying, and in that way Ranulph becomes Hazel's foster brother. While Ranulph's id is initially uncontrolled, Hazel's ego seems to be overpowered by her superego. In this respect, she seems to be similar to the people at Lud. Endymion Leer called her "a nice, sensible, hard-working girl", and she is cautious and anxious (45). The night that Chanticleer stays at the farm, the widow has a plot to suffocate him with the smoke from a dangerous fire-box. Hazel already suspected her step-grandmother of this crime, and cannot sleep because of it: "Hazel had been growing more and more restless, and, though she scolded herself for foolishness, more and more anxious. Finally, she could stand it no more: 'I think I'll just creep up to the gentleman's door and listen if I can hear him snoring,' she said to herself" (207). Hazel is also caring: "perhaps the strongest instinct in Hazel was that of hospitality - that all should be well, physically and morally, with the guests under the roof that she never forgot was hers" (206). Her protective side could symbolize one of the other functions of the superego: "the super-ego fulfils the same function as protecting and saving that was fulfilled in earlier days by the father and later Providence or Destiny" (Freud 58). However, the downside of this cautious behaviour is that it prevents Hazel from taking risks, which means that fulfilling even her deepest wish, taking over the farm from her step-grandmother, becomes impossible for her: "was there any change of condition that could alter her relations with the widow, and destroy the parasite growth of sullen docility which, for as long as she could remember, had rotted her volition and warped her actions?" (193).

However, this avoidance may indeed be merely an effect of Hazel's dominant superego, because Hazel is in fact a rather obstinate girl, and Mirrlees seems to hint at this by telling the reader that the "look that was so characteristic" of Hazel, was "half-frightened,

half-defiant"(199). Hazel is actually quite emancipated. When Luke Hempen warns Hazel about the widow's trickery, she reacts: "'Thank you, Master Hempen, but I am quite able to look after myself,' said Hazel haughtily" (194). Although Hazel is not called "queer", as Ranulph was called by Miss Rosie, she does not seem to behave as middle-class culture expects, disapproving of brash and boyish behaviour in girls. In the following passage, Dame Jessamine criticises Moonlove's behaviour in a conversation with her husband: "'I do wish you would go to Miss Primrose and tell her she must not let Moonlove be such a tom-boy and play practical jokes on her parents… rushing home in the middle of the day like that and talking such silly nonsense'" (85).

The Widow as 'The Stepmother'

Although Hazel is the true heir of the farm, the widow claimed this position for herself when her husband died. Since the widow now 'owns' the farm, she also decides on the standards and values of her house. The widow heartily invites fairies to her farm, which suggests that she supports the power of the unrestrained id:

> It was the custom in Dorimare, in the houses of the yeomanry and the peasantry, to hang a bunch of dried fennel over the door of every room; for fennel was supposed to have the power of keeping the Fairies. And when Ranulph had given his eerie scream, Luke had, as instinctively as in similar circumstances a mediaeval papist would have made the sign of the Cross, glanced towards the door to catch a reassuring glimpse of the familiar herb. But there was no fennel hanging over the door of the widow Gibberty (60)

Hazel, however, gives sprigs of fennel to the herdsmen who herd her cows as a manner to protect them for the fairy-magic that surrounds the farm. This may be another symbol for Hazel's super morality. The widow understands, however, that the dominance of Hazel's superego inhibits the integration with her id, which would allow her to mature properly. The widow seems to express her worry in the following passage, in which the widow compares

Hazel to Ranulph's guardian, Luke Hempen, who lives by the same rigid morals. Luke tries to prevent Ranulph from staying at the fields that night - where he may easily come into contact with fairies - under the pretence that the grass would be too damp. The widow then replies: "'Too damp, indeed! When we haven't had so much as a drop of rain these four weeks! Don't let yourself be coddled, Master Ranulph. Young Hempen's nothing but an old maid in breeches. He's as bad as my Hazel. I've always said that if she doesn't die an old maid, it isn't that she wasn't born one!'" (181). Since marriage and bearing children signifies a girl's maturity, stating that Hazel will remain an old maid, would suggest that the widow believes she will not fully mature (Bettelheim 82). When Ranulph excitedly cries "'I'm going - so there!'" and that he is staying at the fields that night, the widow enthusiastically responds: "'You'll be a man before I am'" (181).

It might be of interest that the widow is portrayed as Hazel's 'step-grandmother', rather than her biologically related grandmother. 'Stepmothers' are stock-characters in fairy tales. Bruno Bettelheim explains that these characters respond to an image that is made up in a child's mind:

> The typical fairy-tale splitting of the mother into a good (usually dead) mother and an evil stepmother serves the child well. It is not only a means of preserving an internal all-good mother when the real mother is not all-good, but it also permits anger at this bad "stepmother" without endangering the goodwill of the true mother, who is viewed as a different person (68, 69)

Hazel may perceive the widow as threatening, as the latter is trying to enforce her own, radically different visions, onto Hazel. The widow's enduring occupation of Hazel's farm could also symbolize maternal control. However, Hazel's desire to become the owner of the farm which already belongs to her, may symbolize her desire to be independent: "the very vehemence with which she [Hazel] longed to be rid of the widow's control had bred a curious

irrational sense of guilt with regard to her; and, into the bargain, she was terrified of her"(210).

Ranulph and Hazel Become 'Inhuman'

Sister in Grimm's tale manages to prevent Brother from giving into his animalistic urges several times. Similarly, Hazel has tried to prevent Ranulph from the dangers of fairy-magic, which he is so attracted to: Hazel "slipped two sprigs of fennel into Luke's buttonhole. 'Try and get Master Ranulph to wear one of them,' she whispered" (182). When Luke offers Ranulph the sprig of fennel, Ranulph declines: "Ranulph shook his head. 'I don't want any fennel, thank you, Luke,' he said. 'I'm not frightened'" (184). 'Brother and Sister' shows the dangers of the uncontrolled id and the overpowering superego by means of dehumanization of the protagonists. The animalistic Brother turns into a fawn when, despite all Sister's warnings, he at last gives into his animalistic urges. When Ranulph is out in the fields near Fairyland, he can no longer be protected by Hazel, and this seems to be the moment of his dehumanization. Ranulph does not literally turn into a wild beast, but his excited behaviour almost seems bestial:

> Ranulph sprang to his feet, and with rather a wild laugh, he cried, 'Let's have a race to Fairyland. I bet it will be me that gets there first. One, two, three - and away!' And he would actually have plunged off into the darkness, had not the little boys, half shocked, half admiring, flung themselves on him and dragged him back. 'There's an imp of mischief got into you to-night, Master Ranulph,' growled Luke (188)

Later that night, Ranulph crosses the Elfin Hills, which means that he almost dies. This is similar to Brother, who was also "temporarily swept away" in Grimm's tale (Bettelheim 83). Now that her brother is turned into a deer, Sister has to take the lead, and she now has to achieve her own maturity. Shortly after Ranulph has crossed the Elfin Hills, Hazel finds the

courage to step up to the widow, and claim the farm for herself. Hazel undoes herself from the widow's power, by suing the widow in a case in which she is accused of the murder on her husband. The widow is arrested at her farm and taken away to Lud. The widow's control is definitely broken when she is proven guilty of the murder and later executed. However, Hazel doubted if she should sue her step-grandmother:

> She disliked the widow, but had to admit that she had never been unkindly treated by her, and, though not her own kith and kin, she was the nearest approach to a relative she could remember. But, on the other hand, Hazel belonged by tradition and breed to the votaries of the grim cult of the Law. Crime must not go unpunished; moreover (and here Hazel subscribed to a still more venerable code) one's own kith and kin must not go unavenged (209)

The severity of Hazel's superego may be visible in this passage. Hazel admits that she loves the widow, but as the superego overpowers Hazel's ego, she is forced to do what is morally just, although it could come off as harsh. Freud explains that it is the absence of an erotic component, which is made absent because the id is suppressed, which gives the superego "the general character of harshness and cruelty" (Freud 54, 55). Hazel's coldness could make her seem inhuman, and she may resemble the 'asocial' witch, who replaced Sister in her process of maturation (Bettelheim 83). The widow herself seems to be touched by Hazel's harshness, dismissing it as ingratitude:

> 'If it hadn't been for him [Endymion Leer], that girl over there who has just been standing up to denounce him and me' (and she nodded in the direction of the pale, trembling, Hazel) 'and her father before her would long ago have gone the way of the farmer. And this I say in the hope that the wench's conscience may keep her awake sometimes in the nights to come, remembering how she dealt with the man who had saved her life' (232)

Ivy Peppercorn, the 'Good Fairy Godmother'

In fairy tales in which an evil stepmother appears who abuses the heroine of the story, often also "good fairies" appear; "somewhere hidden, the good fairy godmother watches over the child's fate, ready to assert her power when critically needed" (Bettelheim 68). It is the good fairy's task to "help find happiness despite this "imposter" or "stepmother", [and] permit the child not to be destroyed by this "imposter"" (68). Perhaps Ivy Peppercorn, Hazel's aunt who suddenly makes her appearance towards the end of the book, could fulfil the role of Hazel's 'good fairy godmother'. Ivy helps Hazel fulfil her deepest wish: taking ownership over the farm. Ivy helps secure Hazel's independence by witnessing in Hazel's case against the widow. When the widow is executed, all that is left for Hazel to do is return to the farm and start running her new home. However, the yeomanry advises Hazel and Ivy to stay at Lud, since the people of Lud have started protesting violently against the execution of Endymion Leer. Hazel thus awaits Chanticleer's sign that would allow her to return to her farm. However, the fact that Hazel needs male consent seems to be in conflict with her emancipated nature. Ivy worries about Hazel's dependence:

> 'I sometimes think, Hazel, your wits have been turned, living so long with that bad bold woman…and I don't wonder I'm sure, poor child; and if my poor Peppercorn hadn't come along, I don't know what would have happened to me. But there's no sense, I tell you, in waiting on here - with the hams and bacon at home not cured yet nor the fish salted for winter, nor your fruit pickled or preserved. You're a farmer on your own now, and you *shouldn't* forget it' (248)

By identifying and removing the last traces of the widow's power over Hazel, Ivy, as the 'good fairy godmother' ensures Hazel's independence and happiness.

Reunion

At the end of Grimm's tale, Brother and Sister return to their human form. Sister is no longer 'asocial', because the king expressed his love to her, and with those feelings he balanced out the power of Sister's superego. Something similar seems to happen to Hazel. Hazel had become almost inhuman because she sued her own step-grandmother, but while the slightly condescending remark by seaman Sebastian Thug disgusts the disreputable Bawdy Bess, it seems to amuse and flatter Hazel:

> 'You see, pretty fresh things don't often come our way, and sea-dogs are like other dogs and bark at what they're not used to'. Bawdy Bess's eyes had been fixed on his lips, and his last words caused her to scowl and toss her head; but from Hazel they brought forth a little, not unfriendly, smile. Evidently, like her aunt, she was not averse to seafaring men (251, 252)

Bettelheim states, in his explanation of 'Brother and Sister', that the maturity of girls is often symbolized by the moment that they start their own family. Hazel thus marries Thug, but unlike Sister, she remains independent, as "he [Sebastian Thug] gave up the sea and settled on his wife's farm" (263). This last piece of information may show the reader that Hazel reinterpreted the role of the married woman: after marriage a girl does not have to become passive and dependent on her husband, instead, a husband could conform to his wife's choices. Love may have changed Hazel back into her human form, but a sign of the integration with the id may be that she has learnt that taking a risk, and recklessness is vital for fulfilling her life's dreams, as she eventually stood up to the widow and asserted her freedom. It may have been indirectly thanks to Ranulph that she found the courage to fight the widow, as right after his disappearance, for which Hazel holds the widow responsible, she starts working up against the widow: "Never for a moment did Hazel forget that she, not the widow, was the rightful owner of the farm. Should she for once assert her position, and, in direct defiance of the widow, report what had happened to the lawman of the district" (118)?

Brother returns to his human shape in Grimm's story, when "justice has been meted out and the witch is burned to ashes", symbolizing the 'death' of the overpowering superego (Bettelheim 82). Hazel, as a representation of the 'asocial' witch, does not die in this novel, but the super-moral culture of Lud does, in a sense, as fairy-magic returns to Lud. One of the Senators, Master Ambrose, announces this: "'Senators of Dorimare! I propose that for the first time since the foundation of our annual feast, we should partake at it of…*fairy fruit*'" (256, 257)! Ambrose states that the fruit is "as wholesome and necessary as the Dawl's gift of gold" (257), upon which the other senators accept the return of fairy things, and the grip of the superego is loosened. Right after fairy-culture came back to Lud, Ranulph returned as well: "bringing up at the rear on a great white charger was - Master Nathaniel Chanticleer, with Ranulph by his side" (259). Chanticleer's own horse had been killed before by the winds of Fairyland, and is replaced in this image by the "white charger" he and Ranulph ride upon (243, 259). This white horse could represent the new type of masculinity, one that allows sensitivity and passionate behaviour, but is at the same time as strong as a charger; white may be seen here as symbolizing 'a new beginning', because this colour is generally associated with 'purity' and 'innocence' (Kouwer 97). It is said about Ranulph that "when he grew up he wrote the loveliest songs that had been heard since the days of Duke Aubrey - songs that crossed the sea and were sung by lonely fishermen in the far North, and by indigo mothers crooning to their babies by the doors of their huts in the Cinnamon Isles" (264). Ranulph, however, also starts his own family, which thus contradicts his fears that he may not marry if he does not meet Lud's expectations of what is a man (263).

Brother and Sister reunite in Grimm's tale, and live happily ever after. The strong bond between Hazel and Ranulph, based on mutual help, seems to have created an everlasting friendship, and as they complement each other well, they may still learn from each other in their lives to come. Mirrlees mentions therefore in her conclusion that Hazel lived together with her husband on the farm, and "every summer they had a visit from Master Nathaniel and Ranulph" (263).

Conclusion

Ranulph Chanticleer is a sensitive and passionate boy, something that is not understood and accepted by the culture he was brought up in. Lud's culture can be seen to represent the superego as it relies so heavily on the law and virtue. While Ranulph's id slowly integrates with his ego and superego as he matures, his id is suddenly empowered by the consumption of fairy fruit, symbolizing the necessary rebellion of adolescence. Hazel Gibberty's ego is overpowered by her superego, and her emancipated nature makes her unlikely to mature and be married. Ranulph becomes Hazel's foster brother, and like the relation between Grimm's Brother and Sister, they help each other on their way to maturity, Hazel by preventing Ranulph from giving into his urges, while Ranulph's loss causes Hazel to break the power of her superego, and undertake action, which eventually leads to her own independence. The children simultaneously revolutionize the strict gender roles by which they were brought up, by showing that even with their 'queerness' they may marry, and even bring a change to the typical gender roles. In the end, the children's id, ego and superego are integrated, but the children keep in touch - this might resemble Brother and Sister's reunion in the end of the tale.

Conclusion

This thesis examined how the journey of siblings or paired sibling figures to an exotic location symbolizes the integration of the wild and the civilized, where they experience the effects of the dominant id, or the dominant ego and superego. As already set out in the introduction, the exotic for Westerners was related to the past – and perhaps to the political present: Neverland in Barrie's book represents childhood, a place which is no longer accessible to adults, while Fairyland in Mirrlees's novel stands for an aristocratic past, where art was valued and morals were looser than that of Lud's modern bourgeois culture. The exotic destinations in Nesbit's book represent societies where the modern inequality in class and wealth are not (yet) present, offering the children another outlook on society and social justice. Exotic Fairyland is associated with the id, as it is ruled by impulsiveness and passions; therefore it is represented as an untamed wilderness in these books. Neverland, for example, has "coral reefs and [a] rakish-looking craft in the offing", and on Nesbit's sunny shore the children find a clearing in the forest "where there were a lot of pointed huts—the huts, as they knew at once, of *savages*" (68). This wilderness can be seen as embodying the untamed side of life. The adventures that this place promises tempt the children, because they would release them from the duties and responsibilities of adult life; however, this apparent withdrawal from maturity becomes within the narrative a place whereby the character may nonetheless mature. They experience on their journey that the id's powers can be dangerous when uncontrolled: in Nesbit's book, the children fear they might be eaten by the savages from the beautiful sunny shore; in Mirrlees's book, Duke Aubrey, the former fairy ruler of Lud, abused women. The bourgeois culture that the children were brought up in, however, relies on morals, law and structure. This culture becomes stifling when it relies too heavily on the restrictive elements of these qualities, resulting, for example, in Lud's dull realm, or Hook's constantly agitated behaviour. Morality and law are needed, however, to keep in check the id's excesses, which is why the children must learn to balance these elements. The bourgeois culture is often associated with the ego and the superego, as both

rely on morality, structure and manners. The female siblings often embody morality and caution, while the id is more overtly associated with male siblings as they are bolder and more likely to take risks. Certainly gender stereotypes and expectations infuse this dichotomy. Yet both male and female siblings learn from each other that they both possess valuable qualities; Wendy brings structure to the Lost Boys' lives, while the brothers in Nesbit's book undertake the necessary action when the children have caused chaos with their wishes. The mutual validation of the siblings restores respect between the genders, and this new insight allows girls to accept their 'masculine' side, while boys learn to accept their innate 'feminine' qualities, this sometimes even brings about a reinterpretation of gender roles. In short, these fantasies offer a dream version of a passage to maturity, a maturity that is signalled by the balance of extremes, by integration of opposites in a living whole.

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