

University of Pardubice

Faculty of Arts and Philosophy

Lilith and Peter Pan: A Comparison
Barbora Homolková

Bachelor Paper
2012

Univerzita Pardubice
Fakulta filozofická
Akademický rok: 2011/2012

ZADÁNÍ BAKALÁŘSKÉ PRÁCE
(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Barbora Homolková**
Osobní číslo: **H09014**
Studijní program: **B7507 Specializace v pedagogice**
Studijní obor: **Anglický jazyk - specializace v pedagogice**
Název tématu: **Lilith a Petr Pan: Porovnání**
Zadávací katedra: **Katedra anglistiky a amerikanistiky**

Z á s a d y p r o v y p r a c o v á n í :

Bakalářská práce se zabývá dvěma knihami napsanými skotskými autory Georgem Mac Donaldem a J. M. Barriem, Lilith a Petr Pan. Cílem práce je porovnat hlavní postavy na základě zadaných kritérií.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

KAVEY, Allison B. a Lester D. FRIEDMAN. Second Star to the Right: Peter Pan in the Popular Imagination. New Brunswick, New Jersey, London: Rutgers University Press, 2009. ISBN 978-0-8135-4436-6. BARRIE, M. J.: Peter Pan [1929], London, Puffin Books, 1988. MACKAIL, Denis. The Story of J.M. B.: A Biography. London: Peter Davies, 1941. RIMMON-KENAN, S.: Narrative Fiction: Contemporary Poetics. London: Routledge, 1999. HUNT, P.: Children's Literature. London, Routledge, 2006. CUDDON, J.A.: Dictionary of Literary Terms and Literary Theory. Penguin Books, 1992. www.literature.online.cz

Vedoucí bakalářské práce:

prof. PhDr. Bohuslav Mánek, CSc.

Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce:

30. dubna 2011

Termín odevzdání bakalářské práce:

31. března 2012



prof. PhDr. Petr Vorel, CSc.
děkan

L.S.



Mgr. Sárka Bubíková, Ph.D.
vedoucí katedry

V Pardubicích dne 30. listopadu 2011

Prohlašuji:

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne: 28. 3. 2012

Barbora Homolková

Acknowledgement:

I would like to thank to my family especially my mother and father who always help me with everything and to my sister. I would also like to thank to professor Mánek, who has helped me with writing this paper.

Abstract:

The bachelor thesis deals with the topic of two important books written in the nineteenth and the beginning of the twentieth century. These books are *Lilith* by George Mac Donald and *Peter Pan* by J. M. Barrie. Both of them were written in the style of fantasy and contain similar elements. The theoretical part deals with characters from the point of view of prose theory. The difference between flat and round characters is presented. The fantasy genre and its basic elements are introduced in the following chapter. The lives of the authors George Mac Donald and J. M. Barrie and crucial points of their lives are described. The main character of the book *Lilith*, Mr. Vane, and *Peter Pan* are compared from several points of view. The differences and similarities are summarized in the conclusion.

Key words:

Peter Pan, *Lilith*, J. M. Barrie, George Mac Donald

Abstrakt:

Tato bakalářská práce se zabývá dvěma důležitými knihami z přelomu devatenáctého a dvacátého století. Těmito knihami jsou *Lilith* od George Mac Donalda a kniha *Peter Pan* od autora J. M. Barrieho. Obě knihy byly napsány ve fantasy stylu, a proto obsahují podobné prvky. Rozdíl mezi jednoduchými a komplexními charaktery je obsažen v teoretické části. Žánr fantasy je představen v následující kapitole. Životy obou autorů a rozhodující momenty jejich životů jsou popsány pro pochopení některých momentů v dílech. Postavy pana Vana a Petra Pana, kteří jsou hlavními postavami knih, jsou rozebrány v kapitolách. Svá zjištění popsala autorka v závěru.

Klíčová slova:

Peter Pan, *Lilith*, J. M. Barrie, George Mac Donald

Table of Contents:

1. INTRODUCTION	1
2. PROSE THEORY	2
3. FANTASY	3
4. THE VICTORIAN AND EDWARDIAN ERA	4
5. LILITH	7
5.1. GEORGE MACDONALD	7
5.2. TOPICS IN LILITH	8
5.2.1. BIRTH AND DEATH	8
5.2.2. FOOD, HOME AND SLEEP	10
5.2.3. LOVE	11
5.2.4. ADVENTURE	12
5.2.5. TRANSFORMATION OF THE CHARACTER	13
5.2.6. CONTRAST BETWEEN GOOD AND EVIL	14
5.2.7. FRIENDSHIP	15
6. PETER PAN	17
6.1. J. M. BARRIE	17
6.2. CHRONOLOGY OF PETER PAN	19
6.3. THE CHARACTER OF PETER PAN	20
6.4. TOPICS IN PETER PAN	21
6.4.1. BIRTH AND DEATH	21
6.4.2. FOOD, HOME AND SLEEP	23
6.4.3. LOVE	24
6.4.4. ADVENTURE	27
6.4.5. TRANSFORMATION OF THE CHARACTER	28
6.4.6. CONTRAST BETWEEN GOOD AND EVIL	28
6.4.7. FRIENDSHIP	29
6.4.8. LEADERSHIP	30
7. CONCLUSION	32

1. INTRODUCTION

The bachelor thesis deals with the topic of common features in two books which were written in the nineteenth and the beginning of the twentieth century. Their common features will be compared throughout the thesis. The books are *Lilith* by George Mac Donald and *Peter Pan* by J. M. Barrie.

The first part of the thesis deals with theoretical problems where the Victorian and Edwardian eras are presented and their major cultural characteristics are introduced. This is included because it is very important for the reader to understand the surrounding environment and historical context of the time periods. The authors' lives are described briefly including critical changes in their lives. Their personal experiences are reflected in the books and influenced their way of writing. Fantasy as a genre and its basic features is presented because both books were written in this genre, which is very unique.

The second part of the thesis is practical and discusses major topics of the books. *Lilith* and its main character Mr. Vane are presented first and the character of Peter Pan follows. These main characters are compared in a few aspects: birth, death, food, home, sleep, love, adventure and friendship. The aspects of birth and death are included because they somehow influenced the characters' lives. Food, home and sleep were chosen because these simple aspects represent everyday lives of the main characters. Love and adventure are most important because it is love that makes the main characters behave unexpectedly and their behavior is based on what love does to them. The contrast between good and evil is closely connected with friendship because it shows how the characters behave in dangerous situations and how friendship helps them. The transformation of the character and their development points out the difference between characters and how the authors developed them.

The conclusion describes common features and the differences of both books and their main characters.

2. PROSE THEORY

Based on the prose theory the main character is the main criteria. It is analyzed and explained in the theoretical part. This thesis is about a mankind which is represented by the main characters in important novels. One of them is an adult Mr. Vane and one is a child Peter Pan. Through writing books, authors have the opportunity to use their imagination to create their own worlds and characters or they can be inspired by real people and their life stories. The author: “Gives them name and sex, assigns them plausible gestures, and causes them to speak by the use of inverted commas, and perhaps to behave consistently. These word-masses are his characters.” (Forster, 71)

Forster states that characters can be divided according to different kinds of characters and different points of view. A character can be flat or round. Flat characters are: “[...] constructed round a single idea or quality [...]” and the reader can recognize it whether they can: “[...] surprise in a convincing way or not.” (Forster, 104-118) Their personal qualities are not described any further and they can be described in one sentence. It is very easy for a reader to remember them and they have a strong impact on the overall atmosphere in the story.

Forster presents that characters behave according to their basic needs and life's periods: birth, death, food, sleep, love. Probably the most important and complex need in stories is love – love to a mother, father, friend, God, or oneself: “When human beings love they try to get something. They also try to give something, and this double aim makes love more complicated than food or sleep.” (Forster, 79) Other topics which form characters are adventure, transformation of the character, contrast between good and evil, and friendship. This problematic of aspects which form the character will be introduced in the following chapters.

3. FANTASY

Fantasy is a literary genre that contains unnatural creatures with magical and supernatural elements. Unnatural creatures in the case of *Peter Pan* are represented by fairies or mermaids. Many books take place in worlds that are imaginary and exist in the author's mind. A very common theme in fantasy is mythology and folklore features. George Mac Donald was educated in Gaelic and Celtic myths and this factor is visible in the book *Lilith* and in other books where he uses the genre of fantasy. His main characters carry some of these typical features:

They perceive meaning and music in nature they have not previously noted. They grasp the interrelatedness of all of creation, and see beauty at the heart of all things. They experience a baptism of sorts from a feminine personage, which cleanses, heals and engenders joy in living. (Dearborn, 27)

Authors create complex worlds as an alternative of their world. The story takes place in an imaginary world or in the real world. Sometimes the setting is only in the imaginary one. Both settings of *Lilith* and *Peter Pan* occur in the imaginary and the real world where Peter travels from one to the other. On the other hand, Mr. Vane in *Lilith* first appears in the real world and when the main character gets into the imaginary world he tries to look for a way back. The worlds can be either connected somehow or independent from each other. *Lilith* is an example where the two worlds are connected through the library but on the other hand, Neverland in *Peter Pan* exists without a connection to the real world.

Manlove states that British fantasy, which became popular in the Victorian period, was sometimes replaced with the genre of fairy tales because it contained similar aspects: "This is because its form often took something from the tradition fairy tale as found, say, in Grimm or Perrault [...]" (Manlove, 17) This is visible in *Peter Pan* and Peter's conception of good and evil in supernatural creatures which are common in Neverland. Fantasy was no longer viewed with suspicion and Manlove calls this period a "renaissance" of this genre. During this time, authors begin to think about fantasy as a way of escaping from everyday troubles and also as a resource of entertainment. The readers find it appealing to be able to escape from reality because their reality is full of crimes, dissatisfaction with their lives and depression. When the reader starts to read a fantasy book he can experience various emotions: "Fantastic worlds, when we first enter them, whether with a sigh of relief

or the gasp of terror, come alive for us as alternatives to the real world.” (Rabkin, 3)
The reader escapes from reality and dreams about unknown worlds.

4. THE VICTORIAN AND EDWARDIAN ERA

The book *Lilith* and *Peter Pan* were both influenced by two periods, which are named after the British monarchs, the Victorian and Edwardian era. Both books were written during the reign of Queen Victoria but *Peter Pan* was published and also influenced by the reign of her son, Edward. *Lilith* was first published in 1895 when the United Kingdom was a modern and strong state. Urbanism and industry spread and influenced the life of not only the higher social classes but also the lower ones. Children were taken into factories where they had to work to provide money for their family. Slums and orphanages developed in this period and also a dramatic decline between wealthy and poor people appeared.

The nickname “the age of the novel” signatures the rapid development of this genre and also the amount of books written during this time, which later became masterpieces of literature. Some great authors of this time period include Thackeray, Gaskell or the Brontë sisters. This period also gave birth to realism. The tradition and popularity of reading was amazing. Books and even newspapers were discussed by the public and many authors had their Maecenas who supported them:

Great ladies summoned authors to their tables not merely as head-hunters, or in order to get free merchandise for a bazaar, but because they still had the power to make their writings better known. Reviews, for almost every publication, were copious and lengthy, were again taken seriously, and still had a definite effect on sales. (Mackail, 103)

The conception of childhood changed during the age of industrialization. “Towards the end of the 18th century, a new concept of childhood emerged that would influence the general attitude to children and childrearing for almost a century and a half.” (Bubíková, 17) Children were taken as: “[...] pure, spontaneous and intuitive.” (Bubíková, 17)

Peter Pan was published during the reign of King Edward VII whose full name was Albert Edward (1841-1910). He was the king of England, Ireland and the British dominions after inheriting the throne from his mother, Queen Victoria.

He succeeded to the throne as Edward VII following Victoria’s death on Jan. 22, 1901, and was crowned on Aug. 9, 1902. His reign did much to restore lustre to a monarchy that had

shone somewhat dimly during Victoria's long seclusion as a widow. (Britannica, 2012, online)

This period is known for its industrial changes and rapid development of military technologies. The reign of Edward VII is considered to be the last peaceful period before the world wars. Wasson thinks that the situation in Great Britain improved especially for lower social classes because of shorter working hours and because of the availability of entertainment accessible to them. This resulted in more people attending the theatre and huge popularity of the play *Peter Pan*. Wasson claims about Edward that:

Her son Edward VII was very popular, which was unexpected because he was hedonic, obese and an ageing debauchee who had friends in a doubtful company of plutocrats. He was implicated into many scandals, loving affairs and hazard playing. (Wasson, 221) (My translation)

This period was also a great time for the writers to be productive, to express their ideas and create new things in the genre of neo-romanticism and critical realism. Important writers were Arthur Conan Doyle, John Galsworthy, Henry James, George Bernard Shaw and Virginia Woolf. Magazines, books and theatres were one of the few sources of the peoples' entertainment and also of their knowledge development. This is one of the basic reasons why information in the printed form was popular and influenced thinking and ideas of everyday people.

From 1901 to the outbreak of the war, the Edwardian writers had been "highly respected and widely read as artists, critics and reviewers" (viii), and were only afterwards "grouped together, their differences and disagreements forgotten, as fervent agitators who had tried to rouse the complacent English from their slumber." (Frank, 138)

The reign of King Edward VII is a milestone in history because of the various styles of writing that were introduced. New modern thinking was combined with old values and new philosophical schools and movements had been founded.

The Edwardian period offers a kind of dialectical crucible in which the self and society, the will and the novel, Victorian and modernist are recast. (Frank, 138)

This motive appears in both books. Peter Pan rejects the society that he was born into. When he was only a few weeks old, he flew away from his mother because he knew what was going to happen if he stayed. He would become "a slave" of the ordinary life of middle-class people who had responsibilities. In this life the father is

the head of the family who has to make money and take care of his children and the mother who spends most of her time at home doing housework. After leaving his mother, Peter Pan's life has two main parts: a life in Kensington Gardens and a life in Neverland. In Kensington Gardens, he joins a society of fairies which is incredibly magic land care-free, but even though he enjoyed himself immensely among the fairies he still decides to leave and go to Neverland. There he establishes a society of young boys who eventually become lonely, miss family values and social roles. They are unable to take care of themselves because they cannot do ordinary activities for example when Wendy comes to cook and sew for them, they are surprised and yearn for parents or someone who would take care of them.

In connection with society, *Lilith* shows a modern man who likes the society and the world as it is. When he gets into the magic world he tries to find a way back. Society in the magic world is ruled by a powerful princess and everyone there is afraid of her. The society illustrates a monarchy just like the system of government England had with queen Victories as its head.

5. LILITH

5.1. GEORGE MACDONALD

George Mac Donald (1824-1905) was a Scottish novelist, poet and an essayist. He is well known for his fantasy books and children's stories:

“The popular and critical reputation of George Mac Donald is one of the most remarkable instances of total eclipse on record. In his own day, his conventional novels, poetry and devotional works won him enormous popularity and the intimacy of Ruskin and Dogson.”(Reis, 182)

Merriman states that this author was admired by C. S. Lewis – the author of *The Chronicles of Narnia* and by J.R.R. Tolkien – the author of *Silmarillion* and *The Lord of the Rings* saga. Mac Donald was born in Huntly as the son of a farmer, George Mac Donald, and his mother, Helen Mac Kay. At first, he was educated at home by his parents and after that by the reverend John Hill. Mac Donald's family was strongly religious and very soon he began to think about: “The facts of religion, the manifestation of his own father's love, made him question the theoretical doctrine that denied the Fatherhood for all the children of earth.” (Johnson, 9) Thanks to his education in a country school he acquired a good relationship to Gaelic myths which was beneficial for his future writing career. In 1840 he began his studies at Aberdeen University. He excelled in philosophy, literature and psychology:

He was fanciful and dreamy, saw visions and allegories where other men saw little or nothing. He was known among his fellow-students as a youth of imaginative power but indifferent to fame and class-list distinction, though full of love for good books, and a diligent student of literature on broad and liberal lines, rather than pursuing any one detail of study for special classical or mathematical honours. (Johnson, 11)

He was always searching for the truth: “He loved the truth; every revelation of it was precious. He felt every glimpse of it to be a trust. It burnt within him until he had made it known.” (Johnson, 12) Even through his books he seems to search for the truth and they are full of philosophical contemplating about death, love and different realities. Johnson describes a similarity with J. M. Barrie: “There is much in Mac Donald that is in common with wild freedom, born of the soul's aspiration and desire to escape from the trammels of things and circumstance.” (Johnson, 74)

The author married Louisa Powell and one of his sons wrote his father's biography after his death. He became a very good friend with Mark Twain, Henry

Longfellow and Walt Whitman. During his trip to the USA he was commended and a ministerial position was offered to him. He refused it and returned to Great Britain. George Mac Donald died after a long fight with a disease in England. His best works are *Sir Gibbie*, *Robert Falconer*, *Lilith*, *Donal Grant or Within and Without*.

The book *Lilith* was chosen for comparison with the book *Peter Pan* because it contains similar fantasy elements. The main character Mr. Vane recognizes a new unknown world that is full of unexpected things. The whole story begins in an old house where he sees a supernatural being who he finds out to be a death man Mr. Raven. Mr. Raven tells him that he knows his father from the parallel universe and Mr. Vane decides to go through the mirror into this world as well. Mr. Vane discovers new facts about life after death. People sleep in beds to the end of the world and enjoy their beautiful life. During his stay in the land, he meets children who don't grow up just like in *Peter Pan*. They are described as wonderful creatures that unfortunately, will turn into giants. Mr. Vane is so frightened of their destiny that he decides to help them. He meets Lilith, a beautiful princess of Bulika and is fascinated by her beauty. Lilith is captured and her hand, which contains water that makes the Little Ones grow, is opened. Lilith, who is now drained of her sins can finally sleep happily with the others. Mr. Vane does the same and goes to sleep which brings him happiness and peace.

5.2. TOPICS IN LILITH

5.2.1. BIRTH AND DEATH

The main character is introduced to the reader when he is an adult man who has just graduated at the university. He comes to an old house and studies at the local library. He is very interested in science, physical and metaphysical facts:

I was constantly seeing, and on the outlook to see, strange analogies, not only between the facts of different sciences of the same order, or between physical and metaphysical facts, but between physical hypotheses and suggestions glimmering out of the metaphysical dreams into which I was in the habit of falling. I was at the same time much given to a premature indulgence of the impulse to turn hypothesis into theory. (Mac Donald, 4)

After being at home shortly, he meets a man – a supernatural creature which at first he could not believe really existed: “[...] Something, I cannot tell what, made me turn and cast a glance to the farther end of the room, when I saw, or seemed to

see, a tall figure reaching up a hand to a bookshelf.” (Mac Donald, 5) He is an ordinary modern man who has always relied on science and it is difficult for him to believe in something supernatural. The idea of death and its finality is slightly introduced: “There were some who believed he was not dead; but both he and the old woman held it easier to believe that a dead man might revisit the world he had left [...]” (Mac Donald, 8)

When Mr. Vane gets into the house of Raven he sees many people lying there on the floor looking like corpses, yet they are not quite dead. There is something strange happening in the world:

Of such as I could see, all were alike in the brotherhood of death, all unlike in the character and history recorded upon them. Here lay a man who had died—for although this was not death, I have no other name to give it [...] (Mac Donald, 33)

Even though they seem to be sleeping they are actually dead— their sleeping bodies are lifeless because their hearts stopped beating a long time ago and Vane knows it. A very weird thing happened to his father when Vane was a boy. He disappeared and no one ever saw him again. When Vane gets into another reality, he starts to suspect Raven and begins to think about various possibilities of what his father might have gone through: “[...] I had never heard the cause or any circumstance of my father's death, and began to believe that he must at last have followed Mr. Raven, and not come back [...]” (Mac Donald, 43)

More and more frequently Vane asks himself about death and the fear of death that people have. Of course he is frightened to sleep in the room with corpses but throughout the story he starts to recognize that it is not so bad to die:

To share their holy rest was an honour of which I had proved myself unworthy! What harm could that sleeping king, that lady with the wound in her palm, have done me? I fell a longing after the sweet and stately stillness of their two countenances, and wept. (Mac Donald, 43)

Mac Donald created a world where death is interpreted completely differently than in our world. Those who die are not actually dead because they are only dreaming, lying on the sofas in this magical world. There are places where those who do not sleep: “[...] wake up at night, to kill their dead and bury them.” (Mac Donald, 45) This horrible scene of dead people fighting against each other appears only at night and disappears with the first daylight. Vane is terrified and very confused. He must first cope with all these changes and new rules which function in this world. All

the time, he is surrounded by shadows, skeletons, phantoms and darkness. He feels lonely while travelling in this countryside, searching for a way out.

A very closely connected thing to death is aging. The Little Ones who become friends with Vane always see each other as little children who never grow up. What happens when they grow up? The children in this magic world including Peter Pan do not want to grow up because they know what would happen to them:

If a Little One doesn't care, he grows greedy, and then lazy, and then big, and then stupid, and then bad. The dull creatures don't know that they come from us. Very few of them believe we are anywhere. They say NONSENSE!—Look at little Blunty: he is eating one of their apples! He will be the next! Oh! oh! he will soon be big and bad and ugly, and not know it! (Mac Donald, 66)

The children's view of adults is very negative and in this book it is embodied in the Giants – in terrible creatures without a sense of humor, intelligence, or personal qualities: “The giants have lost themselves.” (Mac Donald, 67) Little children represent pureness, innocence and a joyful way of living.

5.2.2. FOOD, HOME AND SLEEP

According to Forster, food is very important for any character's development. It is different in the case of *Lillith* and also of *Peter Pan*. Both of these stories are fantasy where food can only be interesting when it is a part of an adventure. Mr. Vane eats only a few times in the book because he does not even feel hungry in the land. He tastes fruit grown by Giants: “Happily one of the dwarf-trees grew close by me, and every other minute I plucked and ate a small fruit, which wonderfully refreshed and strengthened me.” (Mac Donald, 59) It reminds him the real world and the beauty of our nature, food and the countryside.

Sleeping is a very important theme in the book. Many important facts happen in a dream where different images are seen by Vane. Dreams about dead people and skeletons are very common. He only feels comfortable in the company of the Little Ones who watch him while he sleeps and sleep with him. They protect him and he feels safe in their presence. Some of his dreams become reality, such as a cat that comes alive. Due to evil creatures, which often surround him, Vane has nightmares and is sometimes afraid to go to sleep. Mr. Vane has always been used to sleeping in the bed in his house but in the magic land he must sleep outdoors, surrounded by unknown creatures.

Vane is trying to find a way home throughout his travels in the magic land. But he doesn't actually feel at home in the real world: "The image of a great house seen principally from the library and always through the eyes of a stranger or a dependent (even Mr. Vane in *Lilith* never seems at home in the library which is called his) haunts his books to the end." (Lewis, 10) It changes when he finds friends and his love Lona. She dies after a fight with her mother and goes to sleep in the room of death. Creatures sleep there and have their endless dreams. At the end of the book, he decides to fall asleep next to his love. They meet again in a dream world where they live together and he finally finds his home.

5.2.3. LOVE

Mr. Vane travels in the country when he sees a beautiful lady lying on the ground. He thinks it is only a skeleton because they are all around. He is not surprised by corpses anymore that are also everywhere. He comes closer and sees someone beautiful but cold. He is not sure whether the woman is alive or not because her body looks perfect. He decides that he must either bury her or wake her. He tries to wash her body in the warm river; he is touching her and speaking to her: "She was lying as I had left her. The heat had not brought her to life, but neither had it developed anything to check farther hope." (Mac Donald, 102) Vane builds a sofa and prepares a cave for the woman to have a place to lie. The entire time he stays with her, maybe because he hopes that he could have a friend – a human being who is the same as him. Of course her beauty entices him and almost forces him to take care of her.

After an hour or two on the couch, she was no longer cold. The warmth of the brook had interpenetrated her frame—truly it was but a frame!—and she was warm to the touch;—not, probably, with the warmth of life, but with a warmth which rendered it more possible, if she were alive, that she might live. I had read of one in a trance lying motionless for weeks! (Mac Donald, 103)

Vane is full of hope that the woman will wake up one day but it takes a lot of time. Something strange starts to happen while Vane is sleeping. Something bites him during the night. The author presents a creature which is well known from myths - a vampire, a creature with a beautiful face that drinks human blood. When the woman finally wakes up she is angry that Vane woke her and that he washed her in the river. She decides to leave him but there is something strange on her, something that Vane needs. It is her eyes which are unbelievably beautiful. He follows the lady:

“I followed her like a child whose mother pretends to abandon him. “I will be your slave!”” (Mac Donald, 112) He is bewitched by her and fell very much in love with her. He knows she is evil and he knows that he should not follow her but he does not care. When the woman leaves him and tells him not to follow her, he obeys her. They meet again in Bulika and she becomes his greatest enemy.

Lilith – the princess is not Vane’s real love. She was so beautiful and charming that he fell in love with her and simultaneously was afraid of her and hated her. When he recognizes who she is and that she kills babies, he starts to fight her and tries to defeat her. In the country of the Little Ones he meets Lona. She is pretty, young and nice. They become friends and he falls in love with her. They feel like they belong to each other. Vane protects Lona but Lilith kills her and Vane believes that it is the end for him. When he decides to leave the world and sleep endless dreams they meet again:

Your bed is there, next to mine. I shall see you when I wake." She was already asleep. I threw myself on my couch—blessed as never was man on the eve of his wedding. "Come, sweet cold," I said, "and still my heart speedily." (Mac Donald, 230)

5.2.4. ADVENTURE

A very similar motive that appears in *Peter Pan* and in the book *Lillith* is the escapism from the world of humans. Both main characters have a different way of escaping. Mr. Vane goes through the mirror into the unknown dark world where he is accompanied by only the raven. He is surprised but also frightened.

I looked behind, then all about me, but saw no human shape. The terror that madness might be at hand laid hold upon me: must I henceforth place no confidence either in my senses or my consciousness? (Mac Donald, 11)

It is his curiosity that makes him go through the mirror. First he cannot understand what has happened because he is a scientific person who can’t grasp exactly what is going on and he wants to go home. He asks the raven to tell him about the way out: ““I cannot,” he responded “To go back, you must go through yourself, and that way no man can show another.”” (Mac Donald, 15) Mr. Vane has to find courage to get away from the world.

When Vane fails to leave, he helps Lilith discover the truth about the Little Ones who live hidden in the forest. He changes his perspective towards the world and his life and recognizes that he must rebuild what he destroyed and goes to the

children to help and save them. Lilith wants to kill them all because of the old prophecy. He finds all of them and together they go to Bulika to find their mothers. They think and hope that love could change Lilith's fear of the prophecy and make everyone happy again. He is brave because not everyone would be able to fight with a princess with great power. He is not afraid because he starts to feel that death is not so bad and that dreaming after death can be very nice. His only desire is to help the children even if he could die.

5.2.5. TRANSFORMATION OF THE CHARACTER

When Vane first enters the country, he is terribly surprised and scared. He is afraid of death and feels lonely because the only creature that he knows is Raven who actually got him into this problem. He is trying to get home and he slowly recognizes the difficulties and differences between both worlds. An absolutely crucial point in the story is when he sees an unexpected creature. The creature is full of light and he does not know who it is. He is very surprised when he recognizes the woman's silhouette:

She was beautiful, but with such a pride at once and misery on her countenance that I could hardly believe what yet I saw. Up and down she walked, vainly endeavouring to lay hold of the mist and wrap it around her. The eyes in the beautiful face were dead, and on her left side was a dark spot, against which she would now and then press her hand, as if to stifle pain or sickness. (Mac Donald, 51)

In that moment when he sees her beauty something horrible happens. The woman falls down and starts to writhe in a terrible pain. Her legs and shoulders tear off her body and something flies out of her. In the blink of an eye, she is gone. This meant that there was an evil soul with great power in the land and it could easily destroy whoever it wanted.

When Vane fails and helps Lilith to find the true about the Little Ones he changes his posture towards the world and his life. He recognizes that he must improve what he destroyed and he also starts to like that world. He has already found friends in it and now he has to take care of them. He feels duty to save the Little Ones because they are the cutest and nicest creatures he has ever known. He prepares a final battle in which he defeats Lilith. He understands the aim why he came into the land. He must be a hero and find all courage to bring order into the world. Whole land agrees with the attack on Bulika and everyone wants to help:

It seemed as if all the inhabitants of the forest would migrate with us. A multitude of birds flew in front, imagining themselves, no doubt, the leading division; great companies of butterflies and other insects played about our heads; and a crowd of four-footed creatures followed us. (Mac Donald, 179)

Vane is unsuccessful in the fight and his beloved Lona is murdered by her mother. The reader recognizes that Vane's values have changed. His selfishness transformed into love and it helped him get closer to his friends and to love.

5.2.6. CONTRAST BETWEEN GOOD AND EVIL

Mr. Vane meets giants and children while travelling in the country. They are obstinate about their opinions and they are simple in their way of living. Giants are proud of their fruit trees and they are only interested in eating and hating. Their personality is unpleasant: "[...] they hate every live thing but themselves. Not that they are much alive either!" (Mac Donald, 60) These Giants used to be children but when they grow up they become stupid and evil.

Vane's greatest enemy is a princess living in the city of Bulika. She is eager and taught people how to mine in the early world. She discovered the beauty of diamonds and precious stones. Greed and lust is what she taught people.

But certainly the princess is not a girl! She is older than this world, and came to it from yours—with a terrible history, which is not over yet. She is an evil person, and prevails much with the Prince of the Power of the Air. (Mac Donald, 76)

The princess is afraid of the old prophecy: "There is an old prophecy that a child will be the death of her. That is why she will listen to no offer of marriage, they say." (Mac Donald, 117) The princess is very powerful and all inhabitants are scared of her. No children in the city of Bulika are born: "[...] she had power over the air and the water as well as the earth and, she believed, over the fire too; that she could do what she pleased, and was answerable to nobody." (Mac Donald, 123) When Vane comes into her castle he recognizes that she is the woman he fell in love with and whom he woke from a long sleep. He fights with two feelings – love and fear. "Could such beauty as I saw, and such wickedness as I suspected, exist in the same person? If they could, HOW was it possible?" (Mac Donald, 130) When Vane talks to her he can see something strange on her perfect body:

Then first I noted on her left hand a large clumsy glove. In my mind's eye I saw hair and claws under it, but I knew it was a hand shut hard—perhaps badly bruised. I glanced at the

other: it was lovely as hand could be, and I felt that, if I did less than loathe her, I should love her. (Mac Donald, 134)

At the end of the book Lona and other children come into Bulika and she wants to speak with her mother and wishes to save her. When she and Vane enter the palace, she runs to her mother and wants to kiss her.

"Mother! mother!" cried Lona again, as she leaped on the dais, and flung her arms around the princess. An instant more and I should have reached them!—in that instant I saw Lona lifted high, and dashed on the marble floor. Oh, the horrible sound of her fall! At my feet she fell, and lay still. The princess sat down with the smile of a demoness. (Mac Donald, 186)

This shows how evil and brutal Lilith is and Lona is just her opposite. Her only desire was to live with her mother. The hatred of the mother is stronger than the love of her child.

Lilith decides to go to sleep and dream the never-ending dream on the sofa and needs help to open her hand which has been closed for thousands of years. She has turned away from evil and tries to find peace.

Your own daughter you have but sent into the loveliest sleep, for she was already a long time dead when you slew her. And now Death shall be the atonemaker; you shall sleep together. (Mac Donald, 218)

She is unable to open her hand even though she tries very hard. She asks one of the Little Ones to bring the sword to cut off her hand so he does and she can finally sleep in peace next to her daughter.

5.2.7. FRIENDSHIP

Mr. Vane is accompanied by Raven at the beginning of the book. It is never clear what Raven actually is because he calls himself something different in every reality. In the world of humans he calls himself a librarian, in the magical country he is not only a raven but also a sexton. Mr. Vane is reliant on his help and friendship: "The sexton sat looking me in the face. His eyes seemed to say, "Will you not trust me?" I returned his gaze, and answered, "I will."'" (Mac Donald, 21) Raven tries to help throughout the story but it is very difficult because he likes speaking in riddles which are for Vane difficult to understand. What Vane wants to know most is the way home but it is one of the things that Raven cannot give him an answer to. He can only tell him that only Vane can find the way out through himself.

Other friends who appear in the story are the Little Ones. These are children who enjoy their lives and are able to get over the fear of the Giants and make fun of them. The children freed Vane from the bonds of the rope the Giants had laced around his ankles. He had a chance to escape but he did not: “[...] but at length I had friends, and could not think of leaving them. They were so charming, so full of winsome ways, that I must see more of them! I must know them better!” (Mac Donald, 60-61) Very soon Vane likes them more than anything else. He cannot imagine leaving them because they helped him overcome various obstacles. The children are always cheerful, optimistic and energetic which makes him love them even more. In our world, Vane was a completely ordinary young man who had just graduated and lived a simple, boring life without friends. All of this changes in the magic land because he finds friends and it is fascinating and wonderful for him.

Every day I grew more loath to leave them. While I was at work, they would keep coming and going, amusing and delighting me, and taking all the misery, and much of the weariness out of my monotonous toil. Very soon I loved them more than I can tell. They did not know much, but they were very wise, and seemed capable of learning anything. (Mac Donald, 61)

When Mr. Vane recognizes that the princess wants to kill all the children, he is terrified. He knows that the princess shows no mercy and he is unsure of how he can save them. Raven appears in this challenging moment of doubt and talks to him:

"But surely I had no power to make them grow!" "You might have removed some of the hindrances to their growing!" "What are they? I do not know them. I did think perhaps it was the want of water!" "Of course it is! they have none to cry with!" (Mac Donald, 144)

Raven talks to Vane and he is sure that everything can be improved and that he can do a lot to help the children. They have to grow and then they will be safe: “You ought to have given the Little Ones water; then they would soon have taught the giants their true position.” (Mac Donald, 145) Vane has to go and take the water which is hidden in the hand of the princess and give it to the Little Ones.

One more very important character that appears in the story is Lona. She is a daughter of the princess Lilith and tries to protect the Little Ones:

Lona had herself grown a good deal, but did not seem aware of it: she had always been, as she still was, the tallest! Her hair was much longer, and she was become almost a woman, but not one beauty of childhood had she outgrown. (Mac Donald, 175)

Vane likes her very much because she is kind, open minded and she wants the best for the magic world. He spends every minute with her and enjoys every single

one. He already thinks about their future of her becoming the queen of Bulika and him as her counselor.

6. PETER PAN

6.1. J. M. BARRIE

The full name of the author is Sir James Matthew Barrie, 1st Baronet (1860-1937). He was born in a little town called Kirriemuir as the third son and the ninth child of Margaret Ogilvy Barrie and David Barrie. The author was born into a poor family with a low income. Mackail states that David Barrie was a father who read books, self-studied and agreed with liberal politics. James had a happy life as a small child but all of that changed in 1867 when his older brother died:

On the eve of his fourteenth birthday there was a frost, and not even while skating himself, but standing watching a fiend set off on the one pair of skates which they shared, he was accidentally knocked down by this boys, fell, and fractured his skull. (Mackail, 22)

Margaret suffered from the death of her son and in fact, she has never been able to get over it. This incident changed the family and they helped each other even more than before. J. M. Barrie studied at Glasgow Academy and had close relationships with his older siblings who lived there. Unfortunately, he was separated from his parents who made him unhappy: “He was homesick and just a little lonely.” (Mackail, 30) He was only twelve years old when he began writing his first fantasy stories. It was common during those times to role play adventure-stories with friends and James participated in them. Mackail states that his attitude towards this role playing was different than the attitude of the other boys:

But Jamie, though he knew that in sense it was inevitable, didn't want to grow up. Always, with this fear in his heart, he had to play a little harder than other s, to go on playing, to cram more into it than the rest of them quite understood. [...] Though nearly thirty years later he was still leading and sharing in them with other boys [...]. (Mackail, 40)

Barrie studied at Edinburgh University and simultaneously also worked as a journalist. He graduated in 1882 and his entire family celebrated with him during the ceremony. Immediately after he finished his studies he was destined to become a professional writer. First he started writing for the London newspaper where he

was incredibly successful. Very soon he became familiar with all the printing technology, and was very efficient in writing his pieces in very good quality. It was in the 1880's when Barrie fell in love for the first time with a young girl, Meredith. The following years did not bring any success to James because his books such as *The Little Minister*, *Better Dead or a Window in Thrums* were not bought by the public. 1892 brought a change in Barrie's professional career. The comic play *Walker, London* was presented in Toole's theatre and was met with admiration. Another successful play which has performed for twenty years was called *The Professor's Love Story*. Barrie was admired, loved and became a famous playwright. An important change in his personal life happened in 1894: "[...] at his parents' residence - as Scottish usage allows - Mr. J. M. Barrie was married to Miss Mary Ansell by his uncle, Dr. Ogilvy." (Mackail, 221) It was only four years later when the adventure in Kensington Gardens started. He was telling his stories to small children of the Davies family. The names of the boys were Peter, George and Jack. In his book, Barrie describes what they did: "I used to take David there nearly every day unless he was looking decidedly flushed." (Barrie 1906, 1) There he was telling him the story of Peter Pan and the boy helped him make up certain story lines: "[...] first I tell it to him, and then he tells it to me, the understanding being that it is quite a different story, and then I retell it with his addition [...]." (Barrie 1906, 21)

Magic was added to Kensington Gardens, and they accepted it without gratitude but with something that for their ingenious companion was even more of a reward. Foe never had he had such an audience, and never had he worked harder to supply it with fresh material day after day. (Mackail, 273)

Two years after publishing the play *The Little White Bird*, Barrie published *Peter Pan* which was performed to the public and deserved great success. Barrie had health problems since his childhood and in 1937 he died of pneumonia: "In the early afternoon of Saturday, June 19th, his heart stopped beating and the story was finished last." (Mackail, 718) Barrie was buried with his family on the Hill of Kirriemuir.

Hollindale acknowledged Barrie's importance and wrote about him:

Barrie is very much a twentieth-century writer for children. He anticipates developments in children's literature which have since achieved more sophisticated, and perhaps more appropriate, forms. At times in the Peter Pan stories his narrative commuting between child and adult appears to involve an act of trespass...into an emotional terrain which ought to be untouched. (Hollindale in Hunt, 90)

6.2. CHRONOLOGY OF PETER PAN

Peter Pan as a character first appeared in the novel *The Little White Bird, or Adventures in Kensington Gardens* (1902) by a Scottish author J. M. Barrie. (Kavey, xi) This book is divided into six chapters and three parts. The first part takes place in London and the second in Kensington Gardens which then became crucial for the book *Peter Pan in Kensington Gardens*. The third part takes place in London again and partly in Patagonia. The play inspired by the character of Peter Pan was called *The Boy Who Wouldn't Grow Up* and has been played since 1904 in: “[...] The heyday of Edwardian theatrical trickwork, and some of its most famous characteristics – for example, the character of Smee – were actually developed by actors.” (Hunt, 89). Another important change concerning the character of Peter Pan occurred in 1905 when the play rendered in New York City with Maude Adams in the lead role. It: “[...] Enjoyed the longest run in the history of the Empire Theatre, closing June 9, 1906, it was revived in New York in 1912 and again in 1915.” (Kavey, 55)

[...] Peter Pan was a play that could never be presented meanly. It demanded, and would now receive, the full resources of the modern theatre, intensive preparation for months on end, and a princely or imperial treatment of the cost. (Mackail, 357)

In 1906 Barrie published *Peter Pan in Kensington Gardens* which tells the story of Peter's adventures after his escape from home. Peter Pan is described as a little boy who has just discovered the simple life of a small child. He flies away from his mother who waits for him every day and enjoys every moment he spends in nature and in the Gardens. He meets supernatural beings and experiences various adventures. He often flies back home to have a look at his mother who is waiting for him at the opened window. One day she is not there and there is another little boy sleeping in Peter's bed. This made it clear for him that he wanted to leave the world of human beings and move into Neverland. *Peter Pan and Wendy* (1911) is a continuation of the story which also contains the future of Wendy and her baby. It presents Wendy's life as an adult woman who gets married and has a baby – a little girl.

Peter Pan captivated the prewar popular consciousness in both Britain and America because he rebelled against the idea of becoming an adult with a professional career. He refused to be trapped in the straitjacket of civilized life. His rebellion against modernity, urbanity, and

domesticity reflected a dominant strain in both British and American cultural criticism; he offered a fantasy that allowed adults a release from lives constrained by “getting and spending” and into an imaginary world of adventure. (Kavey, 61)

The statue of Peter Pan was lifted in Kensington Gardens in 1912. It was a symbol that represented the peoples’ love towards the character and the author. The first film *Peter Pan* was animated and made by Disney in 1953. The next famous adaptation *Hook* was made by Steven Spielberg in 1991. The two newest films were *Return to Neverland* by Walt Disney Studio in 2002 and *Finding Neverland* in 2004.

6.3. THE CHARACTER OF PETER PAN

“Today’s adults fear that children are growing up too fast and losing their sense of innocence wonder too early.” (Mintz,vii) This quote certainly does not match with *Peter Pan* because it represents the innocence of childhood and the wishes of children which came true. The world that was created especially for children provides a way to escape from the ordinary world into the one where rules are made by children and children are the most important characters:

And island it certainly is, encapsulating children in a world where their dreams (whether of fairies or pirates, mermaids or secret house-places) are fulfilled with an edge of danger and with the joy of congenial company.” (Fisher, 8)

The main character is an unusual boy who is described by the first sentence in the novel: “All children, except one, grow up.” (Barrie 1993, 7) This is the theme and also a question asked throughout the book in various circumstances. It shows Peter’s unwillingness to become an adult because he would have to be responsible for himself and would have to deal with money, family issues and other grown-up problems. He wishes to be in charge of his own life and destiny. Peter Pan is introduced very subtly because he doesn’t appear on his own by an amazing entrance or heroic deed. He appears through the children’s imagination and dreams which are researched by their mother:

Mrs. Darling found things she could not understand, and of these quite the most perplexing was the word Peter. She knew of not Peter, and yet he was here and there in John and Michael’s minds, while Wendy’s began to be scrawled all over with him. (Barrie 1993, 12)

The reader has no idea who the boy in the minds of the children is and he is anxiously waiting for the next storyline. Maybe Peter is only a friend that their mother does not know and that they have. Maybe Peter could be somebody from their neighborhood. But then, how is it possible that nobody else knows him? Obviously the children are not scared of him therefore mother does not have to worry about it.

The children like Peter because he comes to visit them and shows them how to fly. He tells them about Neverland and describes how friendly the place is. He speaks about various adventures, pirates, Indians and magical creatures. The children are impressed and want to see all those things as well. Peter comes into the children's room with a fairy, Tinker Bell. Wendy is fascinated and knows that only somebody nice can have such a companion like a fairy. The children are even more enthusiastic when he tells them that they can fly if they want to and of course they are children and very curious so they try it, like it and decide to leave with him.

6.4. TOPICS IN PETER PAN

6.4.1. BIRTH AND DEATH

It is unclear when Peter Pan was born, because it is not mentioned in the book. It cannot be discovered by his clothes because it is made of leaves. Neither can it be detected by his language because it is not specific and he does not talk about his past. The first contact with the main character is at the beginning of the book but he is a teenage boy that decided to remain as a teenager forever. His birth and the understanding of time are not important because he lives for the present moment. The only fact that is mentioned is that Peter was seven days old when he escaped from this world.

Of course, it also shows that Peter is ever so old, but he is really always the same age, so that does not matter in the least. His age is one week, and though he was born so long ago he has never had a birthday, nor is there the slightest chance of his ever having one. The reason is he escaped from being a human when he was seven days old; he escaped by the window and flew back to the Kensington Gardens. (Barrie 1993, 3)

When Peter was born he was unusual. Barrie in his book *Peter Pan in Kensington Gardens* explains that all young children can fly because they used to be

birds before they were born but they soon forget it. Peter was completely different. He was almost like a bird and felt more like a bird than like a human. He even looked and behaved like a bird. He was trying to drink and sleep the same way as birds do.

Death is not present in the entire book. The moment when the main characters are closest to death is in the case of Wendy. She is hit by an arrow and almost dies: "Then Peter knelt beside her and found his button. You remember she had put it on a chain that she wore round her neck. "See," he said, "the arrow struck against this. It is the kiss I gave her. It has saved her life.'" (Barrie 1993, 68) The boys build a fairy cottage above her body and it represents the importance of Christianity. The house is like a temple built for the purpose to protect the body of an angel. She escapes from death and when she wakes up she can see all the beauty around and feels like she's in a heaven: "She looked properly surprised, and this was just how they had hoped she would look." (Barrie 1993, 73) The boys and especially Peter are afraid of losing such an important person in their lives: "He was beginning Wendy to get better quickly, so that he could show her the mermaids. Of course she could not answer yet, being still in frightful faint [...]" (Barrie 1993, 68)

Death is presented in connection with the fairies. Not only is Wendy surprised by the existence of these magical creatures but she also finds out the truth that Peter tells her.:

"You see, Wendy, when the first baby laughed for the first time, its laugh broke into a thousand pieces, and they all went skipping about, and that was the beginning of fairies." Tedious talk this, but being a stay-at-home she liked it. "And so," he went on good-naturedly, "there ought to be one fairy for every boy and girl." "Ought to be? Isn't there?" "No. You see children know such a lot now, they soon don't believe in fairies, and every time a child says, "I don't believe in fairies," there is a fairy somewhere that falls down dead. (Barrie 1993, 33)

Maybe this very strong idea opens the world of supernatural beings to present day children and provokes their fantasy. If a cruel thing like the death of fairies is possible by the hand of mortal people there is a necessity to make a decision – whether to believe in a world they read about or to perceive it only as a story. Many children might start to believe in supernatural creatures.

Peter himself thinks of death as a new adventure he could undergo. In the scene in the lagoon when the water rises over his body, he wishes to die because it could be a new experience for him: "“To die will be an awfully big adventure.”" (Barrie 1993, 96) He is not afraid of anything and wants everyone to know that he is a hero and that he is fearless. On the other hand Kavey states that: "What makes

Peter a “real boy” that his heart is beating in fear of his own mortality. He is, in short, capable of feeling – at least to feeling fear.” (Kavey, 53) This fear of Peter’s life makes his character more complex and human.

Another important aspect connected with death and mortality appears in the moment when Peter acquires a chance to stay in the life of mortal people at the end of the book. All the boys except for him decide to stay with Wendy. He rejects a possibility for a normal life and his life destiny. The story never ends because he returns to the house of Wendy when she has her own baby a girl. The whole story goes on and on.

6.4.2. FOOD, HOME AND SLEEP

One of the fundamental needs humans have is having access to food and that is the reason why Forster listed it as one of the most important topics in the books. Neverland is in this distinction a bit different. Instead of eating or sleeping the children rather prefer having adventures and fight. The book itself does not provide much information about food and eating. An important fact is that the boys had to cook for themselves before Wendy appeared in Neverland. When she arrives, she has to act as a mother figure and cook for all of the boys:

Really, there were whole weeks when, except perhaps with stocking in the evening, she was never above ground. The cooking, I can tell you, kept her nose to the pot. Their chief food was roasted breadfruit, yams, coconuts, baked pig, marmee-apples, tappa rolls and bananas, washed down with calabashes of poe-poe, but you never exactly knew whether there would be a real meal or just a make-believe, it all depended upon Peter’s whim. (Barrie 1993, 78)

She also gives them special medicine every morning because she remembers that her mother used to do it. It is only water but it becomes a tradition to do it every day.

In Neverland it is much more important to experience adventures than to be at home or sleep. The boys build a home that is under ground and the entrances into the house are through the trees. This house is hidden from Hook’s sight but he is indefatigably looking for it. Another house present in the book belongs to Wendy herself. She often tells fairy tales in this dwelling:

And that was the first of the many joyous evenings they had with Wendy. By and by she tucked them up in the great bed in the home under trees, but she herself slept that night in the little house, and Peter kept watch outside with drawn sword, for the pirates could be heard carousing far away and the wolves were on the prowl. [...] After a time he fell asleep, and

some unsteady fairies had to climb over him on their way home from an orgy. (Barrie 1993, 74)

The house under the tree is described by Barrie as a wonderful place with a large room and full of radiant. A Never tree grows in the middle of the room and connects it with the world above. A huge bed is near the wall and it is propped up against the wall during the day. All the boys sleep in this one bed which brings them closer even more. Wendy is very strict because everyone has to be in bed at seven and no one can come any later. She absolutely behaves like a mother who she remembers.

6.4.3. LOVE

Wendy is a key character in the story. She is the only girl presented in the group of boys and she substitutes a mother for the boys and a love partner for Peter. She feels her attachment to Peter very soon after their first encounter and wants to kiss him. But the boy has not lived in the world of men for such a long time, that he does not remember what a kiss is: “She also said she would give him a kiss if he liked, but Peter did not know what she meant” (Barrie 1993, 32) but eventually they kiss and they both like it.

Wendy, who is the only female character in Neverland, is as young as the others but she is the only one who can influence Peter to change his opinions or behave differently. All the boys miss a woman, mainly a mother in their lives. They feel and need her love. When a girl appears in Neverland, they are all amazed and have only one wish: “Then all went on their knees, and holding out their arms cried: ““O Wendy lady, be our mother.”” (Barrie 1993, 74) Wendy and Peter represent a family and both are called “Mum and Dad” by all the children. The relationship they have contains many habits that adults have towards their children: such as telling fairy tales before going to bed or protecting the youngest from danger.

Another kind of love presented in the story is the love of parents towards their children. The first moment the reader gets to know about Peter’s attitude towards parents is at the beginning of the book when he first meets Wendy. They speak about the place where Peter lives and soon their conversation turns to his mother: “Not only had he no mother, but he had not the slightest desire to have one. He thought them very overrated persons. Wendy, however, felt at once that she was in the

presence of a tragedy.” (Barrie 1993, 30) The fact is that Peter used to have a mother who is mentioned in *Peter Pan in Kensington Gardens*: “[...] for the first time since he was standing on the window ledge, he remembered a lady who had been very fond of him.” (Barrie 1906, 28) Peter also returned to his mother from Kensington Gardens and the window as he was sure of that – was opened. His mother was lying in the bed dreaming about her son. He was thinking about the advantages and disadvantages of being a human and then he decided to leave: “Twice he came from the window, wanting to kiss his mother, but he feared the delight of it might waken her, so at last he played her a lovely kiss on his pipe, and then he flew back to the Gardens.” (Barrie 1906, 73) He was sure that his mother would always be waiting for him with an open window so he wasn’t in a rush to leave the Gardens full of fun with fairies. The last time he flew to his mother the situation was different: “But the window was closed and there were iron bars on it, and peering inside he saw his mother sleeping peacefully with her arm around another little boy.” (Barrie 1906, 76) Probably from that moment on he basically forgot about having a mother. He had to feel betrayed by his mother. Peter has lived away from his mother for a long time and in *Peter Pan* he does not remember her and has no good memories of living with her.

A different situation appears in the case of Wendy, John, Michael and Slightly. When the siblings leave their home and start to live in Neverland they all know and remember their parents. Wendy is the oldest one and she never has any doubts that her mother would always be waiting for her with an open window. She does not miss her parents when she comes into the land but she remembers both of them and their characteristics. She soon realizes that the affect of their mother is different with John and Michael. John can hardly remember what their mother looks like and it makes her worry. It is even worse with Michael because he soon believes that Wendy is his real mother and forgets about his real mother, Mrs. Darling. Wendy gives her brothers and also other boys questions about their parents every evening. John and Michael remember almost nothing but Slightly knows the answers to all the questions – the color of his mother’s eyes, her laugh, height, clothes, etc. One evening Wendy tries to tell them a story. It is a story of her and her brothers. Unfortunately the boys do not recognize themselves in the characters and when they hear the name of their parents they think that they might have heard it before but they do not know where and when. Peter understands that Wendy wants to return home and when she asks him he agrees and promises to make necessary arrangements.

Peter Pan created a world which was a fulfilled dream for all the children. But what happens when the child is lonely without parents and family? Children cannot substitute family values and home which they eventually start to miss. This happens in the case of Wendy, Michael, John and the Lost boys except to Peter Pan. The feeling of loneliness brings them home: “They alighted on the floor, quite unashamed of themselves, and the youngest one had already forgotten his home. “John,” he said, looking around him doubtfully, “I think I have been here before.”” (Barrie 1993, 162) They spent a long time out of their home and only the older children knew where they were and where to go and who to look for. First they saw their father sleeping on the bed and they slipped into their beds waiting for their mother because they did not want to terrify her.

Peter comes into Wendy’s house as well and when he sees Mrs. Darling waiting for her babies with a tear on her face, he realizes what feelings he has towards Wendy:

The reason was so simple: “I am fond of her too. We cannot both have her, lady.” But the lady would not make the best of it, and he was unhappy. He ceased to look at her, but even then she would not let go of him. He skipped about and made funny faces, but when he stopped it was just as if she were inside him, knocking. “Oh, all right,” he said at last, and gulped. Then he unbarred the window. “Come on, Tink,” he cried, with a frightful sneer at the laws of nature, “we don’t want any silly mother,” and he flew away. (Barrie 1993, 161)

At this moment he could have decided differently. He could have had a family as the other boys but it was Peter Pan. “*Peter and Wendy* end with a suggestion that there is an endless cycle as Peter takes Wendy’s daughter’s daughter to Neverland: “And thus it will go on, so long as children are gay and innocent and heartless.” (Barrie in Hunt, 90) He had his own values in life and was capable of sacrificing such an important thing as the love he had towards Wendy, just to remain as a child forever.

Mrs. Darling was waiting for her children the entire time they were lost and the window had to be open all the time: “The window must always be left open for them, always, always.” (Barrie 1993, 160) These words are repeated by her over and over because she hopes and wishes that her children’s return and when it really happens she cannot believe it. She thinks it is only an illusion: “The children waited for her cry of joy, but it did not come. She saw them, but she did not believe they were there. You see, she saw them in their beds so often in her dreams that she thought this was just the dream hanging around her still.” (Barrie 1993, 163)

6.4.4. ADVENTURE

The topic of adventure is closely related to the country where the story takes place – Neverland. It is a country which is connected to Peter and his presence on the island. It loses its adventurous potential without him. It is him who evokes the wakening of this land when he lands in it.

In his absence things are usually quite on the island. The fairies take an hour longer in the morning, the beasts attend to their young, the redskins feed heavily for six days and nights, and when pirates and lost boys meet they merely bite their thumbs at each other. But with the coming of Peter, who hates lethargy, they are all under way again: if you put your ear to the ground now, you would hear the whole island seething with life. (Barrie 1993, 54)

Neverland represents a care free way of life that is full of adventure and introduces huge amounts of mysterious and interesting places and creatures. ““And, Wendy, there are mermaids.” “Mermaids with tails?” “Such long tails.” “Oh,” cried Wendy, “to see a mermaid!”” (Barrie 1993, 37 The children ran from the real world into this one to maintain their innocence, dreams and imagination. Everything the child reader wishes to have in the real world is common in Neverland. When they land there after a long flight the country seems familiar to them: “Strange to say, they all recognized it at once, and until fear fell upon them they hailed it, not as something long dreamt of and seen at last, but as familiar friend to whom they were returning home for the holidays.” (Barrie 1993, 46) Of course they knew the country because they had visited it in their dreams many times before.

Neverland is always more or less an island, with astonishing splashes of colour here and there, and coral reefs and rakish-looking craft in the offing, and savages and lonely lairs, and gnomes, who are mostly tailors, and caves through which a river runs, and princes with six elder brothers, and a hut fast going to decay, and one very small old lady with a hooked nose. (Barrie 1993, 11)

The character of Peter Pan is very much influenced by adventure. It is a priority for him. He feels the importance of discovering new places and winning against evil. The first night the children land in Neverland, he offers them to fight with the pirate but they are too tired and postpone this fight.

6.4.5. TRANSFORMATION OF THE CHARACTER

Wendy and all the boys miss their parents and long to have their family back. When they lived in the normal world they complained about demands and prohibition from their parents. In the Neverland they had an opportunity to live in freedom and out of reach of their parents with Peter Pan. They enjoyed a life without orders but when they had an option to return to their parents, they did. They experienced both worlds and made a decision.

Wendy is emotionally prepared to be an adult. Peter is just the opposite:

“It was because I heard father and mother,” he explained in a low voice, “talking about what I was to be when I become a man.” He was extraordinarily agitated now. “I don’t want ever to be a man,” he said with passion. “I want always to be a little boy and to have a fun. So I ran away to Kensington Gardens and lived a long long time among the fairies.” (Barrie, 33)

Peter did not develop in any way throughout his long life and his attitudes remain the same: “Peter chooses to spend eternity inside his personal landscape.” (Kavey, 3) This landscape is the country which he dreamt up and he wishes to stay in it. Peter develops neither physically nor psychologically. Wendy suggests Peter that he could leave with her and live in a normal world with her. Peter refuses and continues to live on in his dream in Neverland. Many years later he comes back to Wendy’s daughter and his character doesn’t change at all and the story goes on.

6.4.6. CONTRAST BETWEEN GOOD AND EVIL

Every story for children has a strong division between good and evil and every character is either good or bad. It is the same in *Peter Pan*. The main enemy of Peter Pan is a pirate. The pirate represents a significant part of British history and for children he is a prototype for an adventure that all boys wish to experience. The society in Neverland is divided into a group of small boys living in the forest, free of any leader’s dominance. On the other hand pirates live on a boat lacking social interaction and are lead by a cruel captain:

He lay at his ease in a rough chariot drawn and propelled by his men, and instead of a right hand he had the iron hook with which ever and anon he encouraged them to increase their place. As dogs this terrible man treated and addressed them, and as dogs they obeyed him. [...] His eyes were of the blue of the forget-me-not, and of a profound melancholy, save when he was plunging his hook into you [...]. (Barrie 1993, 57)

The worst moment for Peter comes when Hook finds out the truth about Wendy and her presence on the Island. He wants to kidnap her and make her their mother which is absolutely unthinkable for Peter. The absence of a woman is therefore visible in the group of pirates as well. Peter does not have to make any decisions as to how to deal with this problem because Wendy escapes. Good in Neverland wins and it also seems that Neverland is good as such and helps Peter Pan.

Pirates are the central evil in Neverland but the character of Tinker Bell shows that every character is ambivalent. She is a very nice fairy who on one hand likes and helps everyone and is friendly and on the other hand she is always filled with jealousy. When they fly to Neverland she stays with Wendy and tries to lead her in the wrong direction. Barrie describes that fairies are so small that they can only feel one emotion. That is the reason why she is neither good nor bad. That is the reason why mainly most evil creatures are pirates.

6.4.7. FRIENDSHIP

A very important relationship is between Peter and Tinker Bell. She is a fairy who is fallen love with Peter and belongs to him because she wishes so. The fairy protects him and joins him wherever he goes. Tinker Bell is a very important character because she appears from the beginning of the story to the end. She travels with Peter into the world of men where he meets Wendy and she feels jealous. Immediately she feels hatred towards Wendy. She has been described by Kavey as:

The three aspects of Tinker Bell that typify her character and her presence in contemporary culture – her charged being, and thus her capacity to illuminate; her femininity, and thus her jealous love of Peter; and her identity as a fairy and thus her dependence upon an audience's believe [...]. (Kavey, 17)

Tinker Bell is one of the most favorite characters because children believe in her and she is very special and magical. It is her character that makes children believe in fairies because if they did not believe the fairy would die.

Another important character is John Darling. He is the middle child and is fascinated by the life in Neverland and also by Peter. On the other hand, he is inspired by his father whom he remembers and admits him even he forgets him.

Michael Darling is the youngest boy and he often argues with his older brother. He still wears pinafores: "It was something for Michael, who on his birthday

was getting into shirts.” (Barrie 1993, 16) and he is dependent on his older sister who protects him and takes care of him. He still behaves like a little innocent child.

The lost boys are one of the most important characters because they are the companions of Peter and they are always with him in Neverland. They are connected with Peter through adventure. They never fight the pirates without Peter. They are scared and know that they need him as their leader and protector. Even if he is not present in Neverland they ask each other what Peter would do. It shows their immeasurable faith in him. They are Tootles, Nibs, Slightly, Curly and The Twins. Tootles is not brave and he often leaves before the battle: “He had been in fewer adventures than any of them, because the big things constantly happened just when he had stepped round the corner [...]” (Barrie 1993, 55) He is an unlucky person because when Wendy flies he shoots her in the arm with an arrow. Peter is very upset but he is not able to hurt him even if he tried. Nibs is: “[...] the gay and debonair [...]” (Barrie 1993, 55) Slightly is the only Lost boy who remembers the days before he came to Neverland and he also remembers his mother. He likes speaking about her with the other boys when Peter is away. It is prohibited to speak about mothers in front of Peter.

Redskins as they are called in the book are the Indians who are fighting against pirates and also against the boys. Their weapons are tomahawks and knives with scalps around them. Tiger Lily, who is their princess, is wild and beautiful. When she appears close to the death she is fearless: “Yet her face was impassive; she was the daughter of the chief, she must die as a chief’s daughter, it is enough.” (Barrie 1993, 87) She is saved by Peter and becomes his debtor and there is nothing she would not do for him and his friends. She makes a promise: ““Me Tiger Lily,” that lovely creature would reply. “Peter Pan save me, me his velly nice friend. Me not let pirates hurt him.” (Barrie 1993, 102) Since this moment they are connected by an indestructible friendship.

6.4.8. LEADERSHIP

Peter Pan is described by Kavey as: “Always a boy, always attractive, always desired, always living in a self-reflective, constructed reality; he replicates the most appealing aspects of childhood.” (Kavey, 10) These aspects certainly contain his leadership. When the children fly to Neverland he helps the others find it and teaches

them how to fly: ““I say how you do it?” asked John, rubbing his knee. He was quite a practical boy. “You just think lovely and wonderful thoughts”, Peter explained.” (Barrie 1993, 40) Peter lives in the world which was known to other children only from their imagination and it is so difficult for them to understand that a thing like flying can really happen. On the other hand Peter probably always thought of escaping from this world and it might have been much easier for him to become a part of Neverland and become familiar with the idea of unexplained things. Soon the children find out how to do fly and they enjoy it immensely. They do not care about their parents. The only thing they are interested in is an adventure and exploring a new country - Neverland.

Peter is not only a leader for all the children but he also thinks that he is the best. It might be said that he is always boasting about himself and about his way of fight: “You don’t think I would kill him while he was sleeping! I would wake him first, and then kill him. That’s the way I always do.” (Barrie 1993, 49) Not only is the main character very self-confident but he also shows that it is not his first fight, not even his first killing. He is trying to demonstrate to the others how experienced he is and how much the others can learn from him. He is never afraid of dying and he does everything that comes into his mind, even if it is dangerous. The first night in Neverland he boasts about his fight with Captain Hook who had his right hand cut off by Peter and asks the boys to leave Hook to him if they ever meet in an open fight. Peter wishes to kill his biggest enemy himself.

Another important aspect of his leadership appears with a problem. All the boys come to Peter to help them with their problems and to protect them. They realize that Peter knows Neverland best of all and is also the strongest warrior who defeated Hook.

Peter also tries to distinguish himself from the others by what he wears:

They are forbidden by Peter to look in the least like him, and they wear the skins of bears slain by themselves, in which they are so round and furry that when they fall they roll. (Barrie 1993, 55)

It indicates his need to be unique and recognizable from the others. Wherever he appears everyone in Neverland knows him because he is the most important character of all. Peter images human’s need to be extraordinary and desire to be first and best. He can also be considered as big-headed and conceited.

7. CONCLUSION

Both books *Lilith* and *Peter Pan* were written in the same period of the nineteenth and the beginning of the twentieth century. Both authors used the items of supernatural elements and the fantasy genre. The books were very successful in their time and inspired authors and peoples' way of thinking. Nowadays the book *Peter Pan* is more popular because of various film adaptations. Even if the book *Peter Pan* is more favorite than *Lilith*, both are considered to be high quality and have strong moral and educative overtones. The main characters are not the same age but they both decide for the same escape from reality (Mr. Vane stays in his dream with his love Lona and Peter Pan stays in Neverland). An important difference concerning love is Mr. Vane's decision to stay with his sweetheart even if it means death for him. Peter Pan on the other hand decides to leave Wendy and live forever in Neverland even though he will live alone. They have different reasons but they both decide not to return into their real world. Friendship is important for both heroes. Mr. Raven helps Vane to recognize the new world and its rules. Peter's friends help him to fulfill his dream about Neverland and children who never grow up. Fantasy elements appear in both books but on different levels. *Peter Pan* is more like a fairy tale. It contains creatures including mermaids, fairies and pirates. These creatures do not terrify children and correspond with a genre of a fairy tale. On the other hand *Lilith* has many horror elements. The country is full of corpses, giants and bad spirits. Mac Donald was inspired by Christianity and the concept of evil is the reason why the books are more suitable for teenagers or adults. An extraordinary understanding of death is common in both books. When the main characters leave the world they are both mortal but their lives are determined by the rules of the other world. When Peter stays in Neverland he is almost never thinking of death because he is a child who is young and trouble less. Death is not admitted in Neverland. Death in the book *Lilith* is not traditional as well. After they die, people come into the world of dreams where they can stay with their beloved. Death is the beginning of a new life for them. Another important aspect is an absence of humans in the worlds and loneliness. Peter Pan who has started living in Neverland alone takes other boys into the country. They live together and make a society. When the children refuse to stay with him, Peter remains alone and the story can begin again with other children. Mr. Vane feels lonely as well. He wishes

to find somebody of his own kind in the magic land and that is the reason why he helps Lilith survive. Another important aspect is the psychology of characters. Peter has not developed throughout the story and his decisions are the same as they were at the beginning. He did not become wiser and it might be the reason why he is so popular among the children. Mac Donald's main character is different. He developed and changed from a selfish man who was only interested in himself to a man who is able to sacrifice himself.

Books are valuable for everyone who likes fantasy and enjoys new realities and unusual ideas and opinions. Younger readers could appreciate *Peter Pan* more and the older readers *Lilith*.

Résumé

Bakalářská práce pojednává o dvou významných dílech z přelomu devatenáctého a dvacátého století, která byla napsána skotskými autory Georgem Mac Donaldem a J. M. Barriem. Cílem práce bylo porovnat podobné a rozdílné faktory v knihách, které pocházejí z téměř totožného období a porovnat hlavní hrdiny. Knihy byly napsány v žánru fantasy, který se začal ve Viktoriánské Anglii rozmáhat a stal se mezi čtenáři dost populárním. Fantasy má své kořeny ve folklorním kulturním bohatství a v starodávných mýtech. Tento žánr obsahuje bytosti, které jsou nadpřirozené a děj se mnohdy odehrává v paralelních světech. Některé světy existují samostatně bez jakéhokoliv spojení s reálným světem a některé z nich mohou být spojeny skrz nějakou místnost, nebo věc. Svět, ve kterém se objeví pan Vane, hlavní postava knihy *Lilith*, je spojen s reálným světem skrz knihovnu, kterou se dá projít do jiné, neznámé země. Naopak Země Nezemě existuje zcela bez spojení s realitou, a tak se stává ideálním místem pro děti, které utekly, aby nemusely vyrůst. Knihy také obsahují nadpřirozené bytosti, které jsou klíčové pro žánr fantasy. *Lilith* obsahuje bytosti jako například pan Havran, který vypadá jako zvíře ale dokáže být i člověkem, obry, nebo děti, které nikdy nevyrostou. Petr Pan se naopak setkává s více pohádkovými bytostmi, jako jsou víly nebo mořské panny. Tyto bytosti jsou v Zemi Nezemě obvyklé a děti, které s Petrem přiletí, jsou velmi překvapené a neobvyklá země se jim moc líbí. Důraz v práci byl také věnován období, ve kterém byly knihy napsány, protože to vypovídalo o kulturním dění, které knihy ovlivnilo. Jedná se o Viktoriánskou Anglii a Anglii za vlády Edwarda VII. Toto období se vyznačovalo rozmachem průmyslové výroby a rozšiřováním městských částí. Děti z nižších vrstev byly nuceny vydělávat v továrnách a jejich život byl velmi těžký. Bylo to ale také období rozmachu literatury a mecenášů, kteří podporovali autory. Anglie v této době vyprodukovala mnoho výborných autorů, kterými byli např. Thackeray, Gaskell, nebo sestry Brontë. Změna nastala za vlády Edwarda VII, kdy byla snížena pracovní doba, a nastal rozmach divadla, který byl zdrojem zábavy. Tato situace napomohla hře *Petr Pan*, která se stala jednou z nejúspěšnějších a byla hrána od roku 1904, a i dnes se objevuje na podiích.

Mac Donaldův život a jeho vzdělání se významně promítly v jeho díle. Již od raného věku se zajímal o filozofické otázky a galské mýty. Tyto prvky se odrážejí

v jeho díle *Lilith*. Otázka smrti a její konečnost je hluboce rozebírána a čtenáři poskytuje zcela nový pohled na tuto problematiku. George Mac Donald a jeho imaginární svět a pojetí jeho děl se stalo předlohou pro velké spisovatele, jako byl C. S. Lewis nebo J. R. R. Tolkien.

Život autora J. M. Barrieho velmi ovlivnil jeho práci na knize *Petr Pan*. Jako malý chlapec ztratil bratra a jeho matka se z tohoto šoku nikdy pořádně nevzpamatovala. Často myslela na svého syna, který pro ni nikdy nezestárne a zůstane s ní navždy v jejích myšlenkách. Barrie byl ve svém nitru vždy dítětem, a až do své smrti si rád hrál a stýkal se s dětmi. Nejvíce ho ovlivnila rodina Daviesova, se kterou trávil hodně času. S chlapci si hrál a povídal v Kensingtonských zahradách, kde se odehrává děj jeho knihy *Petr Pan v Kensingtonských Zahradách*. Svě nápady sdílel s chlapci, kteří je doplňovali o své názory a vylepšení. *Petr Pan* se dočkal mnoha ztvárnění, jako hrdina se Petr poprvé objevil v knize *The Little White Bird* a jeho postava se rozvinula až do hlavní postavy divadelní hry *Petr Pan*. V moderní době se *Petr Pan* dočkal mnoha filmových ztvárnění a stal se populárním i pro moderní dětské čtenáře. Postava chlapce, který nechce vyrůst, zaujala dětské i dospělé diváky, kteří ve hře nacházeli útěk z moderního a rychle se vyvíjejícího průmyslového světa.

Obě knihy rozebírají podobné aspekty, a tím nejvýznamnějším je otázka lásky. Petr, ačkoli je mladý chlapec, zatouží po lásce a přátelství ze strany Wendy, která se jako jediná dívka objeví na ostrově v Zemi Nezemi. Wendy a Petr spolu ve společenství chlapců zaujmou roli rodičů, ale to nakonec nikomu krom Petra nestačí a všichni zatouží po rodině. Děti opouštějí Zemi Nezemi a Petr, přestože poznal lásku a přátelství, zůstává sám na ostrově. Jeho postava se ani díky tomuto velkému citu nezmění a nijak se nevyvine. Opačný jev se stane s postavou pana Vana, který přichází do nepoznaného světa a chová se velmi sobecky, protože nepomůže dětem, které nemohou vyrůst a jeho jediným přáním je návrat domů. V zemi potkává Lonu, mladou dívku, do které se zamiluje a zcela ho to změní. Rozhodne se pomoci dětem a je ochoten při tom nasadit i svůj vlastní život. Na konci knihy si vybírá smrt, která znamená věčný spánek vedle jeho lásky a společný život ve světě snů.

Dalším velmi důležitým aspektem u obou hrdinů je prezence dětí, které nechtějí vyrůst. Petr je jedním z této skupiny a je vůdcem. Byl to on, který se jako první rozhodl opustit své rodiče, protože nikdy nechtěl vyrůst a čelit problémům

života dospělých. Autor ukazuje v tomto díle svoji vlastní nevoli postavit se nutnosti života a vyrůst v dospělého muže. Všichni chlapi v Zemi Nezemi začnou postrádat své rodiče a rozhodnou se změnit svůj osud a vrátit se zpět. Petr je jiný, jeho příběh nekončí a on nikdy nezestárne. Za pár let přijde za dcerou Wendy a celý příběh se bude opakovat znovu a znovu. V knize *Lilith* jsou hlavními postavami také děti, které nechtějí vyrůst. Zde je popsán ale jiný důvod, ony nechtějí vyrůst, protože by se z nich stali obři – zlí, tupí a hloupi. George Mac Donald také poukazuje na svůj postoj k dospělým, v kontrastu s lehkostí bytí dětí, které nechtějí vyrůst.

Osamělost je dalším důležitým společným prvkem obou děl. Petr vytváří společnost, protože už nechce být sám a chce si užívat dobrodružství na ostrově i s dalšími přáteli. To je důvod, proč přivádí na ostrov další děti, které by mu dělaly společnost. Kvůli jeho neschopnosti se vyvinout zůstává Petr na ostrově zcela sám a pravděpodobně si touží hledat nové přátele v reálném světě. Pan Vane je také osamělý a bez přátel. Chybí mu společnost lidí, a proto se rozhodne zachránit ženu, která leží nehybně jako by byla mrtvá. Vane si myslí, že je to člověk a tato myšlenka, ještě s faktem, že je krásná, ho donutí zachránit ji. Naneštěstí zachrání zlou a krvežíznivou princeznu Lilith, která v magickém světě nezná slitování a ubližuje všem moudrým a hodným bytostem. Nejvíce ze všeho ale její nenávist směřuje k dětem, protože podle dávného proroctví má být zabita rukou svého dítěte. Zde dítě opět ztělesňuje mocnou bytost, která může změnit osud všech. Dívka rozhodně není chápána jako bezbranné dítě.

Oba hrdinové jsou ovlivňováni a jejich budoucnost utvářena pomocí přátel. Pan Vane, poznává člověka pana Havrana, který ho dovede do magické země. Nebýt tohoto muže, svět za knihovnou by nebyl nikdy objeven a děti, kterým nebylo dovoleno vyrůst by navždy musely setrvat malými, až by se jednoho dne změnilo v obry. Pan Havran pomáhá Vanovi najít cestu a vypořádat se s prvotním šokem, věří mu a v důležitých momentech mu poradí. Dalšími přáteli se mu stávají děti, které ho donutí změnit jeho pohled na svět a jeho touhu na návrat domů. Pan Vane už vidí mnohem důležitější věci, jakými je láska, přátelství, nebo pomoc osobě, kterou má rád. S tímto novým pocitem se bojácný muž rozhodne riskovat dokonce i svůj život pro záchranu dětí a nebojí se postavit ani hrozné Lilith. Petr Pan v Zemi Nezemi také potřebuje přátele. Přivádí k sobě mladé chlapece, kteří byli opuštěni, nebo stejně jako on, nechtějí vyrůst. Spolu zažívají dobrodružství

a všichni berou Petra jako svého vůdce a už zapomněli na život v reálném světě. Situace se změní s příchodem Wendy. Ta si uvědomí, že pokud si nebude sama připomínat své rodiče, že na ně také brzy zapomene a tak o nich každý večer vypráví, nebo si s bratry pokládají otázky. Když chlapci slyší jejich vyprávění, zatouží také po domově a svět jaký znali jim už nestačí. Rozhodnou se opustit Zemi Nezemi, i když vědí, že se do ní již nikdy nebudou moci vrátit. Petr zůstává ve vysněné zemi opět sám jen se svou kamarádkou Tinker Bell. Jejich dobrodružství může začít znovu.

Neopomenutelným důležitým aspektem je rozdíl mezi dobrem a zlem. Kniha *Lilith* obsahuje mnoho temných až hororových míst, situací a bytostí. Zlo je popsáno děsivně a skrývá se v bytostech, jakými jsou temní duchové, mrtvoly, nebo zlá královna Lilith, která je sice krásná, ale její duše je zcela zkažená. Při konfrontaci se svou dcerou, která ji podle proroctví měla zabít, ji udeří a ona zemře. Lilith zde není popsána jako postava rodiče, ale jako žena, která ze všeho nejvíce touží po moci a je pro ni schopná udělat cokoli. Nakonec ale její temné srdce povolí a ona povolí ruku, ve které skrývá nápoj, který dovolí dětem vyrůst. Petr Pan také bojuje se zlem a v Zemi Nezemi je přítomno ve formě pirátů, kteří jsou krvežízniví a barbarští. Je to ale zlo, které není tak děsivé a pro dětského čtenáře je mnohem více snesitelné, protože spadá do jeho představy o zlu.

Obě knihy jsou si v určitých aspektech velmi podobné, ale jsou zaměřené na jiného čtenáře a poskytují zcela odlišné fantasy světy. *Lilith* je určena pro dospělého čtenáře, protože celá kniha je velmi filozoficky laděná a klade otázky týkající se smrti a smrtelnosti. Kniha také poskytuje odlišný a nový pohled na smrt a její konečnost. *Petr Pan* je na druhou stranu velmi přátelská kniha pro dětského čtenáře, který rozvine svoji fantazii a zcela se ponoří do děje Země Nezemě.

Bibliography:

BARRIE, J.M. *Peter Pan*. Hertfordshire: Wordsworth Editions Limited, 1993. ISBN 1853261203.

BARRIE, J.M. *Peter Pan in Kensington Gardens* [online]. 1906 [cit. 2012-02-06]. Dostupné z: http://www.ibiblio.org/ebooks/Barrie/Kens/Peter_Kens.pdf

BUBÍKOVÁ, Šárka. *Literary Childhoods :Growing up in British and American Literature*. Červený Kostelec Pardubice: Pavel Mervart : Univerzita Pardubice, 2008. ISBN 978-80-7395-091-0.

DEARBORN, Kerry. *Baptised Imagination : The Theology of George MacDonald*. Abingdon, Oxon, , GBR: Ashgate Publishing Group, 2006. ISBN 9780754683551.

FISHER, Margery. *Classics for Children and Young People : A Signal Bookguide*. Lockwood: Thimble Press, 1986. ISBN 0-903355-20-5.

FORSTER. *Aspects of the Novel*. New York: Harcourt, Brace & World, 1954. ISBN 0-15-109179-X.

FRANK, Cathrine O. *Law, Literature, and the Transmission of Culture in England, 1837–1925*. Farnham, Surrey, GBR: Ashgate Publishing Group, 2010. ISBN 9781409400141.

George Mac Donald. In: *George Mac Donald* [online]. 2005 [cit. 2012-02-28]. Dostupné z: MERRIMAN, C.D. George Mac Donald. The Literature Network [online]. 2005[cit. 2012-02-28]. Dostupné z: <http://www.online-literature.com/george-macdonald/>

HUNT, Peter. *An Introduction to Children's Literature*. Oxford: Oxford University Press, 1994. ISBN 0-19-289243-6.

KAVEY, Allison B. a Lester D. FRIEDMAN. *Second Star to the Right: Peter Pan in the Popular Imagination*. New Brunswick, New Jersey, London: Rutgers University Press, 2009. ISBN 978-0-8135-4436--6.

JOHNSON, Joseph. *George MacDonald: A Biographical and Critical Appreciation* [online]. 1906 [cit. 2012-03-12]. Dostupné z: http://www.archive.org/stream/georgemacdonaldb00johnuoft/georgemacdonaldb00johnuoft_djvu.txt

LEWIS, C. S. *George MacDonald. An Antology* [online]. 2003 [cit. 2012-03-12]. Dostupné z: http://lib.ru/LEWISCL/mcdonalds_antology.txt

MACKAIL, Denis. *The Story of J.M. B.: A Biography*. London: Peter Davies, 1941.

MANLOVE, Colin. *From Alice to Harry Potter: Children's Fantasy in England* [online]. 2003 [cit. 2012-03-12]. ISBN 9781877275548. Dostupné z: <http://site.ebrary.com/lib/cuni/docDetail.action?docID=10041220>

MINTZ, Steven. *Huck's raft : A History of American Childhood*. Cambridge, Mass.: Belknap Press Harvard University Press, 2004. ISBN 0-674-01508-8.

RABKIN, Eric S. *Fantastic Worlds : Myths, Tales, and Stories*. Cary, NC, USA: Oxford University Press, 1979. ISBN 9780195025415.

REIS R. H. The Golden Key: A Study of the Fiction of George MacDonald by Robert Lee Wolf. *Nineteenth-Century Fiction*[online]. 1961, Vol. 16, No. 2, s. 182-185 [cit. 2012-02-28]. Dostupné z: <http://www.jstor.org/pss/2932484>

WANNAMAKER, Annette. *Boys in Children's Literature and Popular Culture : Masculinity, Abjection, and the Fictional Child*. New York London: Routledge, 2008. ISBN 978-0-415-97469-1.

WASSON, Ellis. *Dějiny moderní Británie od roku 1714 po dnešek*. Praha: Grada Publishing, 2010. ISBN 9788024732671.

Internet sources:

Britannica:

"Edward VII." *Encyclopædia Britannica. Encyclopædia Britannica Online*.
Encyclopædia Britannica Inc., 2012. Web. 13 Mar. 2012.
<<http://www.britannica.com/EBchecked/topic/179793/Edward-VII>>.