

Peter and Wendy and Narratological Point of View: A Stylistic Analysis

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Abstract

Acclaimed as a classic of children's literature, James Barrie's *Peter and Wendy* (1911) displays a theme of eternal youth through the protagonist's heartless characteristics. Although the story has intrigued a worldwide audience due to fantastical elements and memorable characters, the narrative complexity of the story has been mostly critiqued based on psychological and positivistic literary criticism, but stylistic perspectives have not been stressed. This study focuses on the relationship between the narrative structure and the narrator's reliability, controversially articulated by literary scholars and readers. The objectives are to analyze the stylistic point of view employed through its composite narrative and to discuss how the results contribute to the narrator's psychopathography and ideology transmission. This study applies Simpson's (1993) narrative point of view and Leech and Short's (2007) speech and thought presentation to investigate the ontological distance of the obscure narrator. The results show that the narrative point of view is sporadically ambivalent, based on the shifting shading of modalities. Although the narrative slippage leads to sceptic reliability, ideology transmission remains unaffected because the narrator's authoritativeness is copiously enacted. Employing the stylistic framework to demonstrate the sophisticated point of view offers bona fide facets to literary criticism where linguistic evidence is of significance for interpretive discussion.

Keywords: narrative point of view, modality, children's literature, cognitive stylistics,
Peter and Wendy

บทคัดย่อ

ผลงานอมตะของเจมส์ บาร์รี่ “ปีเตอร์และเวินดี้” ถูกเขียนขึ้นในปี พ.ศ. 2454 และได้รับการยอมรับว่าเป็นวรรณกรรมสำหรับเด็กที่พูดถึงแก่นเรื่องความเยาว์วัยรันดร์ผ่านบุคลิกภาพของตัวละครเอกของเรื่องที่ไม่ไถ่ติดยศ ถึงแม้ว่าเรื่องราวของนวนิยายได้ทำให้ผู้อ่านทั่วโลกสนใจอย่างกว้างขวางผ่านองค์ประกอบด้าน

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ความเพ้อฝันและมีตัวละครหลากหลายที่ตราตรึงในความทรงจำ ความซับซ้อนของการเล่าเรื่องในนวนิยายก็ได้รับการวิพากษ์เป็นส่วนใหญ่ผ่านวรรณกรรมวิจารณ์ทางด้านจิตวิเคราะห์และปฏิกิริยานิยม แต่ยังไม่เคยมีการศึกษาผ่านมุมมองวิจันลีลาศาสตร์ งานวิจัยชิ้นนี้ต้องการหาความสัมพันธ์ระหว่างโครงสร้างการเล่าเรื่องและความน่าเชื่อถือของผู้เล่าเรื่องซึ่งเป็นประเด็นที่ถกเถียงในวงการวรรณกรรมอย่างแพร่หลาย และจุดประสงค์ของงานวิจัยชิ้นนี้มีสองประการ ประการแรกคือเพื่อวิเคราะห์มุมมองการเล่าเรื่องที่ถูกใช้ในการสร้างกระบวนการเล่าเรื่องที่ซับซ้อน ประการที่สองคือเพื่ออภิปรายผลลัพธ์การวิเคราะห์มุมมองการเล่าเรื่องที่ส่งผลเกี่ยวเนื่องมาจากสภาวะจิตบกพร่องและการส่งผ่านอุดมคติ การศึกษานี้ประยุกต์ใช้ทฤษฎีมุมมองการเล่าเรื่องเชิงทัศนภาวะของซิมป์สัน (2536) และทฤษฎีการนำเสนอคำพูดและความคิดของลีชและชอร์ต (2550) เพื่อวิเคราะห์มุมมองการเล่าเรื่องและระยะทางภววิทยาของเรื่องเล่ากับผู้เล่าเรื่องที่อยู่ในสภาวะไร้ตัวตน งานวิจัยนี้พบว่าผู้เล่าเรื่องมีการเปลี่ยนแปลงทัศนภาวะตลอดการเล่าเรื่อง บางครั้งผู้เล่าเรื่องมีความมั่นใจในการเล่าเรื่อง และในบางครั้งก็เหมือนกับเกิดความลังเลในการเล่าเรื่องของตัวเอง อย่างไรก็ตามนอกจากนี้ ยังพบว่าการเปลี่ยนแปลงทัศนภาวะของผู้เล่าเรื่องไม่ได้มีผลกระทบกับความน่าเชื่อถือของเรื่องเนื่องจากอำนาจของผู้เล่าเรื่องยังคงมีอยู่ตั้งแต่ต้นจนจบ การประยุกต์ใช้วิจันลีลาศาสตร์ในการวิเคราะห์มุมมองการเล่าเรื่องสามารถให้ข้อมูลเชิงประจักษ์สำหรับการวิจารณ์งานวรรณกรรม โดยใช้หลักฐานทางภาษาศาสตร์ในการตีความและอภิปรายด้วยบท

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Introduction

James Barry initially wrote *Peter and Wendy* (1911) as an original play, and then it was published as a novel in 1911 which was widely recognized in British culture. Through the adventures of the protagonists, Peter and Wendy, the story consists of uncanny elements, swordfights, and the concept of eternal youth transpired by the imaginary region, *Neverland*. The author's inspiration dwells on childhood's age of innocence, a period of "either delightful innocence or dangerous ignorance" (Townsend, 1969, p. 160). It is acknowledged that children are either more angelic or harsher than grownups, depending on how they are shaped by adults, where they have the propensity to be coercive appropriately, provided that "these ideas were true" (Spink, 1989, p.45). Based on Thorne (1987), the role of children's literature is to transmit ideological values to children to avoid being victimized by amoral adults (p. 89). In addition, *Peter and Wendy* was set in the Edwardian era (1901-1910) within the Darling family, an age which was influenced by the male-dominated world, including political patronage and control of property. Inevitably, all children "except one" (Barrie, 1911, p.1) were treated as commodities, and women were subservient and voiceless. The exception was Peter, whose characteristics were outrageous, absent-minded, and adventurous, representing an outlier

breaking all the rules and societal restrictions. Once he broke into the house and was acquainted with the Darling's siblings, Tinker Bell peppered her fairy dust on the children and got them to fly together to Neverland. The story contains incredible adventures in which the children are involved with and introduced to Captain Hook, a perpetual foil to Peter.

Although its plot is invigorating, *Peter and Wendy* has raised questions regarding its narrative irregularity (Hansen, 2007; Hollindale, 2005; Yeoman, 1988), specifically the ambiguous stance of the third-person all-seeing narrator (Vathanalaoha, 2016). In addition, Routh (2021) highlighted that the titular character is flawed, and the story is "complex" (p. 291). The narrative obscurity has been critiqued as to whether the narrator is omniscient while recounting scenarios. In other words, the narrator is occasionally unable to access some characters' minds or lacks information about situations uttered. The realm between a third-person omniscient mode, as that of the narrator from Tolstoy's *War and Peace* (1869), and a third-person limit mode poses a question to the study of the narrative point of view. Moreover, the manipulation of multiple perspectives, through first-person ("I" and "we"), second-person ("you"), and third-person pronouns, leads to narrative complexity at the discourse level. Since the story has been recognized as children's literature transmitting ideological values to readers, the didactic force could be affected by the narrator's unreliability.

Whether the narrator was controversially defined as the author himself or as a semi-authoritative unidentified voice, literary scholars appeared to criticize the voice primarily based on the narrator's tellability, not on the judgeability. Simpson's (1993) narrative point of view; therefore, was used to evaluate the extent of modality expressed by the narrator. The framework relays the significance of cognitive grammar based on Genette's (1980, 1988) focalization and Fowler's (1996) categorization. Since modality esteems the degree of confidence of the narrator, the results may cast light on stylistic effects in terms of the narrator's reliability and psycholinguistics in children's literature.

Research Questions

The research questions are as follows:

1. What kind of narrative point of view is employed in *Peter and Wendy*?
2. To what extent does the narrative point of view contribute to psycholinguistics and affect ideological transmission in literature?

Literature Review

1. Didacticism

Peter and Wendy has been celebrated in the literary genre, especially children's literature, as seen in various editions and adaptations. According to West (1997), children's literature plays a vital role in instilling moral values in a child's mentality, and censorship is a part of collective

responsibility where “adults need to monitor nearly every word” (p. 189). Throughout the story, ideology transmission is demonstrated through thematic opposition of innocence and immorality, which may reflect the gradual transformation to adulthood. The caricature of Mr. Darling, who treats his children as commodities without empathy, and the swordfight between Peter and Captain Hook represents the negative attributes of dishonorable adults. Yeoman (1998) pointed out that Mr. Darling, as a breadwinner of the family, was only a businessman whose tie symbolized “confinement” (p. 91) to egocentrism, lacking empathy towards humanity. Mr. Darling represents capitalism in the Edwardian era as he appraises his children based on socioeconomic value. For example, he calculated his daughter, Wendy, as “another mouth to feed” (Barrie, 1911, p. 2). These traits, nevertheless, appear to be normative and represented insensitivity and “narcissistic wounding” (Asper, 1993, p. 68) in the male-dominated world during the era. In terms of power relations, according to Vathanalaoha (2016), when Mr. Darling is challenged and repetitively mimicked in Michael’s utterances, the reversal of topic initiations shows his immature rivalries, resulting in a lack of respectability (p. 92).

Captain Hook is the main villain and is considered a double-sided character. Although a ruthless pirate, he is empathetic toward Wendy because he “escorted her to the spot where the others were being gagged” (Barrie, 1991, p. 129). Hook is regarded as a foil to the protagonist, who is friendlier and more heroic, as he looks depressed and regretful as if “he had never been born” (Barrie, 1991, p. 141).

Mr. Darling and Hook are exemplars of dishonorable adults, whereas Darling’s siblings and Peter represent innocence and amusement. At the story level, ideology transmission occurs when children can contrast positive and negative attributes and gradually learn how to cope with them. Didacticism is thus hard to be separated from the authoritativeness of the narrator (Katheryn, 2018, p. 703). Once the narrator’s authoritativeness disappears, it raises the question of the narrator’s reliability, as seen from the vagueness of the narrator’s stance, resulting from varying degrees of confidence or even psychological disability, a mental condition that intervenes one’s thoughts, emotions, and social interactions.

2. Psychology and Narrator’s Reliability

The study of narrative complexity begins with the early part of the story, making the presence of the narrator obscure. However, as the narrator utters “I suppose” (Barrie, 1911, p. 1) in the introductory chapter, it suggests that the narrator had a level of uncertainty to recount the story and poses a question involving the stance of the narrator as well as the level of reliability.

As previously mentioned, the narrator’s reliability is the centre of attention for ideology transmission, yet it has not been studied as much as the narrator’s existence. Positivistic critics and the author himself stated that the book was an autograph embedded by a fictional girl “of whom my mother has told me, wandering confidently through the pages” (Barrie, 1896, p. 25). Moreover, Hollindale (2005) supported that the story was driven by his traumatic experience, as can be seen from his “physical immaturity” or a “disastrous marriage” to an actress Mary Ansell (p. 203),

illustrated by Barrie's biography that the children in Neverland were influenced by the Llewelyn Davies boys, with whom Barrie closely interacted in Kensington Gardens. In addition, Barrie's childhood tension was triggered by the lack of maternal attention since the demise of his brother because he was obliged to replace "his dead brother in her affections (Frey & Griffith, 1987, p. 182). Rose (1984) found that the author originally had no intention to write it for children, and it had to be transformed into a play and "filtered through an unmistakable act of censorship (p. 5). Before long, Green (1969) realized that the book was considered a psycho-pathography because it could not "be written or spoken" (43) due to the author's mental disorder. Dunbar (1970) stated that the author's traumatic adolescent lifetime led to a "troubled authorial narrative (p. 140).

Regarding the lack of authorial control, Yeoman (1998) particularly observed that the opening paragraph included slippage addressees, moving from "all" to "they" to "you," and this showed the narrator's "uncertain relationship" (p. 82). This observation implied that the obscurity of the narrator's stance could be derived from the author's erratic psyche. *Peter and Wendy* was written in a transition period between the Victorian and Edwardian eras, where it could be inspired by the tendency of authorial narration notable in Dickens's or Brontë's novels. However, Barrie's narrative structure has been on the verge of oblivion.

3. Narratology

Narratology focuses not on a biographical approach, but on linguistic exploration. Point of view, in general, focuses on "who tells" in situations uttered. The first-person point of view is homodiegetic (Genette, 1980, p. 23), and each utterance is narrated by first-person pronouns (Stanzel, 1984; Abbott, 2002). The second-person point of view is considered unusual in literature as it uses the pronoun "you" to perceive ongoing experiences through a story. This type can be considered a "homodiegetic and heterodiegetic" narrative as "you" can act as either a character or an anonymous addressee. According to Schofield (1998), there is an overlap between "you" and "we", as the frontier between the addresser and the addressee is blurred, and these pronouns are typically employed to intensify "rhetorical forces" (p. 10). The third-person point of view is considered "heterodiegetic" (Genette, 1988) because the narrator is an outsider recounting the story from their perspective and usually employs pronouns such as "he, she, they, them, their, herself, himself, themselves throughout the narrative" (p. 72). The problem of categorizing point of view based on "who tells" is on the pronoun use and this may complicate the blurry stance between "you" and "we" as discussed.

Genette's (1980; 1988) focalization takes "who sees" into consideration which is based on grammatical verb category to reflect the degree of certainty during which the narrator describes. It is a viewpoint that "things are implicitly seen, felt, understood, and accessed" (Toolan, 2013, p. 6). Focalization can be either external or internal (Fowler, 1996; Bal & Van Boheemen, 2009). This distinction plays a vital role in informing Simpson's (2010; 1993) narrative point of view which he defines as the narrator being either participatory (A) or non-participatory (B). Both types can be subcategorized as having positive, negative, or neutral shading. Type B can be subcategorized into either Reflector (R), mediated through a character's consciousness, or

Narratorial (N), voiced from an outsider perspective. The narrator can be subcategorized into positive, negative, and neutral on the basis of modality. Positive shading comprises deontic and boulomaic modalities, whereas epistemic and perceptive modalities foreground negative shading. Neutral shading has no salient pattern of modalities and demonstrates a matter-of-factly style of narrative.

Table 1
Simpson's (1993) Narrative Framework (pp. 47-76).

Types	Shading	Linguistic Features
Homodiegetic Narrator (A)	Positive (+)	Utterances with boulomaic and deontic modalities which are cooperatively narrated through first-person narrative, with the presence of <i>verba sentiendi</i>
	Negative (-)	Utterances with epistemic and perceptive modalities which are not cooperatively narrated through first-person narrative
	Neutral (+)	Utterances without modalities, using only a few evaluative adjectival or adverbial phrases through first-person narrative
Heterodiegetic Narrator (B) Narratorial Mode (N)	Positive (+)	Utterances recounted by an external narrator who offers opinions and judgments. They can be eminent with boulomaic and deontic modalities and/or <i>verba sentiendi</i>
	Negative (-)	Utterances recounted by an external narrator who attempts to make sense of situations or characters encountered
	Neutral (+)	Utterances recounted by an external narrator who denies accessing any character's internal feelings
Heterodiegetic Narrator (B) Reflector Mode (R)	Positive (+)	Utterances recounted by a participatory character who offers opinions and judgments, with the use of deontic and boulomaic modalities and/or the presence of <i>verba sentiendi</i>
	Negative (-)	Utterances recounted by a participatory character whose estrangement is founded through the presence of epistemic and perceptive modalities
	Neutral (+)	Utterances recounted by a participatory character whose viewing position is passive with the lack of modalities and evaluative phrases

Leech and Short's (2007) speech and thought presentation (STP) model was developed in 1981 to illustrate a system encompassing five distinct categories of speech and thought representation (refer to Figure 1 below). These categories are designed to highlight the extent of narrative control over the portrayal of utterances or thoughts. Their research reveals that, in authentic examples, direct speech (DS) is the prevailing norm for speech presentation, while indirect thought (IT) dominates for thought presentation. A comprehensive exploration of STP can be found in Fludernik's work (1993), wherein she emphasizes its relevance to the interpretive aspects of the general reading process (p. 7). STP is widely employed in written

corpora to identify stylistic variations in both authentic and literary examples (Semino and Short, 2004; Bray, 2010).

Since pronoun use is problematic for categorizing the narrative structure in *Peter and Wendy*, this narrative framework does not focus on the manipulation of pronouns in the story, but rather on the degree of certainty of the narrator responding to situations. Moreover, point of view reflected through shades of certainty assisted with consideration of speech and thought presentation could affect the degree to which readers “can identify with the protagonist” (Al-Alami, 2016, p.22). The results can shed light on the narrator’s reliability in the story which is important to ideology transmission.

Research Methodology

This qualitative research gathers data from the novel *Peter and Wendy* (1911) and presents the analysis using selected excerpts. To clarify the first research question, this study applies Simpson’s (1993) narrative framework to investigate the stylistic narrative point of view employed throughout the story. Unlike the conventional “point of view” in literature, the framework is constructed upon grammatical modalities to evaluate the degree of confidence of the narrator through all numbered chapters. To answer the second research question, Leech and Short’s (2007) speech and thought presentation is applied specifically to explain the ontological distance of the narrative between the narrator and the narratee to see how messages are deictically operated.

Findings and Discussion

1. The Stance of “I”

The narrator “I” in the story is unidentifiable and recounts the story from a heterodiegetic position in which they can access the characters’ minds. The narrator “I” thus falls into B(N) mode. In the beginning, the narrator is omniscient because they are all-knowing and recount the story without mediating through any character’s mind. For example, the clauses “All children, except one, grow up” and “Two is the beginning of the end” (Barrie, 1911, p. 1) suggest that the narrator reports events from an authorial stance:

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

(Barrie, 1911, p. 1, my italics)

Apparently, the narrator can access the character's thoughts ("Wendy knew") and that would be categorized as B(N)(+). On the other hand, a complication arises when the narrator remarks, "I suppose she must have looked rather delightful" in the narrative. The statement falls into negative shading as the narrator attempts to make sense of Mrs. Darling's feelings, so it can be classified as B(N)(-). The initial clash between B(N)(+) and B(N)(-) in the introductory paragraph could predict how the narratives would become more intricate afterward.

Moreover, the narrator appears to be hesitant throughout the narrative structure. For instance, the narrator generally inserts their judgments and ironic statements, and it can be classified as B(N)(+) narrative as evidenced from the extract below:

Mr. Darling *used to boast* to Wendy that her mother not only loved him but respected him. He was one of those deep ones who *know* about stocks and shares. Of course no one really knows, but *he quite seemed to know*, and he often said stocks were up and shares were down in a way that *would have made any woman respect* him.

(Barrie, 1911, p. 2 my italics)

The narrator demonstrates sarcasm through the appraisal "used to boast" and offers personal opinions regarding Mr. Darling's domineering attitude towards materialism and humanities. This extract falls into B(N)(+) narrative, for the narrator offers evaluations ("Of course" and "would have made any woman respect him") and comprises verba sentiendi. Meanwhile, the phrase "he quite seemed to know" suggests weak epistemic modality as the narrator attempts to make sense of Mr. Darling's thought; therefore, it can be seen as negative shading. The stylistic effect of negative shading happens once throughout the narrative and is considered subtle. Since the narrator can access the mind of the character, or at least be authorial, the word "seemed" raises a question of whether it is told from the internal or the external viewpoint. This cross-category overlap imposes the framework's limitation of modality when the distinction between the narrator's point of view is clouded.

2. Mr. Darling and Positive Shading

It is observable that the narrator sporadically recounts all the characters in *Peter and Wendy* in the shifting mode from B(N)(+) to B(N)(-) or vice versa. For instance, when the narrator recounts the scene when Peter attempts to catch his shadow, this indicates a shift from B(N)(-) to B(N)(+) narrative through a perceptive utterance "I don't believe" (B(N)(-) and boulomaic modality "wished" (B(N)(+):

If he thought at all, but *I don't believe* he ever thought, it was that he and his shadow, when brought near each other, would join like drops of water, and when they did not he was appalled...He *wished* she had not mentioned letters.

(Barrie, 1911, p. 15, my italics)

Similar to most characters, for instance, Wendy, Mrs. Darling, and Captain Hook, Peter's characterization can be relayed through dual shades of modalities. Nonetheless, Mr. Darling is the only character about whom the narrator extensively offers ironic opinions and judgments and who is inclined to fall into B(N)(+) throughout the story.

Consider the description of Mr. Darling's childish behavior:

...Alas, he would not listen. He was determined to show who was master in that house, and when commands would not draw Nana from the kennel, he lured her out of it with honeyed words, and seizing her roughly, dragged her from the nursery. He was ashamed of himself, and yet he did it. It was all owing to his too affectionate nature, which craved for admiration.

(Barrie, 1911, p. 13, my italics)

The narrator emphasizes his characteristics through positive shading. Mr. Darling overtly claims his authority in the Darling family by dragging Nana, the Newfoundland dog, to the backyard. The narrative is eminent with judgmental statements ("Alas," "He was ashamed of himself, but yet he did it," and "owing to his too affectionate nature"). The narrator can clearly access Mr. Darling's emotions, as seen by "ashamed of himself" and "craved for admiration." Therefore, the narrative entirely falls under B(N)(+). Another incident can be examined from the scene where the lost boys and the Darling siblings revisit the house:

In the bitterness of his remorse he swore that he would never leave the kennel until his children came back. *Of course this was a pity*; but whatever Mr. Darling did he had to do in excess; otherwise he soon give up doing it. And *there never was a more humble man* than the once proud George Darling, as he sat in the kennel of an evening talking with his wife of their children and all their pretty ways.

(Barrie, 1911, p. 108, my italics)

Mr. Darling is described entirely based on B(N)(+) narrative as can be seen from the narrator's evaluation ("Of course this was a pity" and "there never was a more humble man") and satirical expression ("he had to do in excess").

Compared to the other characters, Mr. Darling is explicitly described in B(N)(+) narrative. The analysis could indicate that the narrator's stance towards Mr. Darling is collectively judgmental and reflects the typical Victorian literature whose point of view of the narrator is to parody societal realities. Since Mr. Darling is the family's breadwinner, reflecting the Edwardian patriarchy, the judgmental statements could be deduced from the narrator's insolence regarding the society that treats "children as commodities." (Schulz, 2018, p. 232). Besides, at the story level, Mr. Darling became more empathetic once the children flew away to Neverland.

3. Narratees: “You” and “We”

According to Leech and Short (2007), “You” in *Peter and Wendy* can be considered the implied reader or the narratee. However, Vathanalaoha (2016) pointed out that the discourse structure of “you” is blurred because of the ontological collapse between the implied reader and the narratee (p. 87). “You” perceives the ongoing events, and the narrator is an authorial storyteller who can access the reader’s perspective. It falls under Werth’s (1999) “theoretical situation” (p. 252), where the narratee spontaneously responds to what the narrator illustrates (“you might have got it”). Not only is it structured as a conditional clause, but the following excerpts also fall into B(N)(+) narrative point of view since they comprise occurrences of verba sentiendi “see:”

...all *you* could *see* of her was the kiss, and then if *you* had dashed at her, *you* might have got it.

(Barrie, 1911, p. 3, my italics)

If *you* shut your eyes and are a lucky one, *you* may *see* at times a shapeless pool of lovely pale colours suspended in the darkness; then if *you* squeeze your eyes tighter, the pool begins to take shape, and the colours become so vivid that with another squeeze they must go on fire.

(Barrie, 1911, p. 55, my italics)

As the implied reader, “you” appears deictically closer as the events mostly happened in the Darling nursery. Identifying with “you” through the readers’ schematic knowledge is not problematic:

You always *know* after you are two.

(Barrie, 1911, p. 1, my italics)

You ordinary children can never *hear* it, but if you were to hear it you would *know* that you had heard it once before.

(Barrie, 1911, p. 15, my italics)

You may be sure Mrs. Darling examined the shadow carefully, but it was quite the ordinary kind.

(Barrie, 1911, p. 7, my italics)

You may be sure she begged his pardon; and then, feeling drowsy, he curled round in the kennel.

(Barrie, 1911, p. 110, my italics)

The first and the second excerpts comprise verba sentiendi “know” and “hear”, so it is B(N)(+) narrative. On the other hand, the third and the fourth excerpts reflect uncertainty through epistemic modalities, which can be seen from the clauses “[y]ou may be sure,” and fall into B(N) (-) narrative.

4. Inclusive “We” as Fictional Character

Complications may arise when the narrator introduces “we” in the story. “We” in *Peter and Wendy* is not homodiegetic since it is not told from a participatory character’s point of view, but rather from that of an outsider. Therefore, “we” is considered inclusive “social actors” (van Leeuwen, 2008) combining “you,” the narratee, and “I,” the narrator. Nonetheless, this situation makes the story more fictitious or deictically distant, based on two reasons. The first is the blurry stance of “you”, the collapse of implied reader and narratee, and the narrator “I,” the collapse of implied author and narrator. Since we could not define the distinction between “you” and “I,” the stance of “we” could not be forthrightly established:

On these magic shores children at play are for ever beaching their coracles. *We* too have been there; *we* can still *hear* the sound of the surf, though *we shall land no more*.

(Barrie, 1911, p. 4, my italics)

The excerpt above introduces the use of “we” to convince the readers to identify with the narrative, and the narrative falls into B(N)(+) as it comprises verba sentiendi “hear” and shows the narrator’s desire through a boulomaic modality “shall.” It is apparent that the narrator particularly employs verba sentiendi to entice readers to the imaginary shores. Another incident can be seen in the tenth chapter in which the Darling’s siblings confront the threat from Captain Hook and his crews while assembling with the Piccaninny tribes and the princess Tiger Lily:

Thus to take an instance, we suddenly *discover* that we have been *deaf* in one ear for we don’t *know* how long, but, say, half an hour. Now such an experience had come that night to Peter. When last we *saw* him he was stealing across the island with one finger to his lips and his dagger at the ready.

(Barrie, 1995, p. 99, my italics)

The extract draws attention from the use of verba sentiendi (“discover”, “deaf”, “know”, and “saw”) and the use of the evaluative phrase “such an experience.” Therefore, it falls under B(N)(+) narrative. Since “we” functions as participants and other contexts can be considered as “circumstances” (Simpson, 1993, p. 82), this extract foregrounds mental processes and becomes less materialized. As participants, the ontological distance of “we” becomes more remote as if “we” acted as another fictional character in *Peter and Wendy*. The “real” readers cannot be “deaf,” and neither can “see” Peter in Neverland, so the viewpoint of “we” is rather absurd to be the first-person narrative. This could be affirmed by a surreal event

when Mr. Darling detains himself in the dog's kennel and criticizes how he used to disregard his children:

As Mr. Darling puts his head out at it to kiss his wife, we *see* that his face is more worn than of yore, but *has a softer expression*.

(Barrie, 1911, p. 109, my italics)

In this situation, readers can appreciate that Mr. Darling eventually becomes a better father through the phrase "has a softer expression." However, it is absurd for readers, including "we," to see Mr. Darling's "face." As Mr. Darling is a fictional character, his face could be contrastively interpreted based on readers' perceptions. Although "we" speak as part of an unidentified group of children, it is not entirely straightforward to categorize it as the first-person point of view. "We" in this particular scene thus falls into B(N)(+) narrative through the use of verba sentiendi "see."

5. Speech and Thought Presentation: Two-tiered "we"

Another technique the narrator employs is manipulating speech and thought presentation (Leech and Short, 2007). At the story's beginning, the narrator uses Direct Speech (DS) to translate exact utterances from any character. The effect of DS inclines to be "character emphasis" rather than "narrator emphasis" (Giovanelli and Mason, 2018) as the readers can trace the verbatim utterance of a speaker. For example, DS can be seen from the quoted statement "[s]econd to [...] till morning" and added by the speech clause of the character "Peter had told Wendy:"

"Second to the right, and straight on till morning." That, Peter had told Wendy, was the way to the Neverland; but even birds, carrying maps and consulting them at windy corners, could not have sighted it with these instructions.

(Barrie, 1911, p.27)

Therefore, readers clearly detect the voice owner. On the contrary, the narrator employs Narrator Representation of Thought Act (NRTA) which is inclined to be "narrator emphasis" in the following excerpt:

John and Michael raced, Michael getting a start. They recalled with contempt that not so long ago they had thought themselves fine fellows for being able to fly round a room.

(Barrie, 1911, p. 27)

This instance reveals that the narrator chooses not to report word for word like that of DS, but rather summarizes the thought of John and Michael through such words as "recalled" and "thought." Therefore, the readers could not access the characters' consciousness so the narrator eventually reclaims control of the narrative:

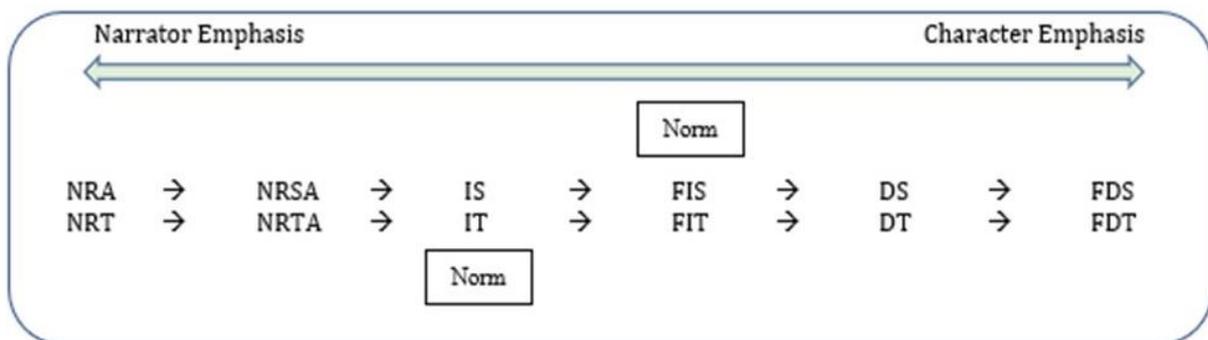
Not long ago. But how long ago? They were flying over the sea before this thought began to disturb Wendy seriously. John thought it was their second sea and their third night.

(Barrie, 1911, p. 27)

In addition to DS and NRTA, another technique of speech and thought presentation can be seen in the above excerpt. Due to its lack of quotation marks, the clause “[b]ut how long ago?” could be seen as Free Direct Thought (FDT) of Wendy and followed by NRTA when John “thought it was [...] third night.” The use of FDT is considered at the extreme end of character emphasis, proving that the narrator could fully translate the character’s mind.

Figure 1

Norms for Speech and Thought Presentation (Leech and Short, 2007, p. 276).



At first, it appears that both FDT and Free Direct Speech (FDS) completely undermine the question of the narrator’s reliability as they straightforwardly account for what the characters think and speak. However, since thought could not be verbally formulated, the use of (F)DT thus generates a free-flowing feel, yet “hypothetical” (Jeffries and McIntyre, 2010, p. 91).

The difference between FDS and Free Indirect Speech (FIS) defined by the occurrence of grammatical conversion found in FIS. Even though FIS could be considered a “norm” as seen in Figure 1, the narrator otherwise uses FDS frequently to represent “character emphasis” and acts as if they could be another fictional character belonging to the group of “we.” The following excerpt can be identified as the narrator’s FDS, yet the narrative is eminent with future present and present tenses.

Will they reach the nursery in time? If so, how delightful for them, and we shall all breathe a sigh of relief, but there will be no story. On the other hand, if they are not in time, I solemnly promise that it will all come right in the end.

(Barrie, 1911, p. 26, my italics)

The voice of the rhetorical question “[w]ill they reach the nursery in time?” belongs to the narrator “I.” This narrative slippage imitates the dramatic technique “breaking the fourth

wall” (Brown, 2013) because the narrator “I” can acknowledge the existence of readers (“shall all breathe a sigh of relief”) using FDS. At this juncture, “we” here refers to readers, but not to any of the characters, which clearly underlines the heterodiegetic narrative. However, we soon discover that the use of “we” is more elusive, as seen in the excerpt below.

We are no more than servants. *Why on earth should their beds be properly aired, seeing that they left them in such a thankless hurry? Would it not serve them jolly well right if they came back and found that their parents were spending the week-end in the country?* It would be the moral lesson they have been in need of ever since we met them; but if we contrived things in this way Mrs. Darling would never forgive us.

(Barrie, 1911, p. 107, my italics)

A few instances of rhetorical questions in italics represent hypothetical situations through present unreal conditionals. These questions are not told from the children’s perspective, therefore they are not FIS as can be seen from the replacement of “their” instead of “our.” The classification of “we” is vague because there is only one authorial narrator since the beginning, yet “we” takes plurality into account. This inclusive “we”, including the narratees, are tricked to get involved in the narrative and becoming “servants” and plot against Mrs. Darling. Based on this finding, “we” functions as heterodiegetic due to its involvement of the narrative control (“contrived things”). Another explanation is that FDS is character emphasis, and its flowing-free fluidity (McIntyre, 2004, p. 157) transforms the narrator’s stance to that of the character, therefore its voice is blended and hard to differentiate. According to Bal and Van Boheemen (2009), when a focalizer coincides with a character, a reader will be “inclined to accept the vision presented by that character” (p. 104).

Despite the obscure stance of the narrator through the manipulation of pronoun use or through the narrative slippage, this paper argues that it does not weaken the narrator’s reliability. On the one hand, this story has no case of double focalization that suggests “bewilderment or alienation” (Simpson, 1993, p. 72). Meanwhile, the sense of alienation never occurs as the narratives are usually cooperative and evaluative towards readers, representing the narrator’s authoritativeness.

6. Ideology Transmission and Narrative Point of View

Overall, narratives in *Peter and Wendy* are told from the heterodiegetic position, cooperatively and authoritatively outside of any character, and fall under B(N)(+) through *verba sentiendi* and personal judgment. Since there are only a few instances of negative shading, there is no case of double focalization where bewilderment and alienation could occur within a character’s mind, leading to multiple perspectives. Rather, the novel *Peter and Wendy* predominantly uses the narrator’s authoritativeness which emphasizes a unidirectional narrative. Moreover, heterodiegeticity is considered reliable because the narrative does not demonstrate the narrator’s unreliability with either intranarrational or internarrational contrasts

(Hansen, 2007, pp. 241-244). Finally, the manipulation of pronoun use encourages readers to get involved in the story and to take “an authoritative account of the fictional truth” (Rimmon-Kenan, 2002, p. 100).

As the narrator is reliable, ideology transmission is not interrupted. The story is to “share values towards readers or encourage readers’ rapport and trust” (Abbott, 2002, p. 63). Displaying negative attributes of Mr. Darling and Captain Hook, the narrator gains rapport and trust through exemplars of the amoral adults. Captain Hook symbolizes treachery, entailing the change from childhood to adulthood is disheartening, and the children’s escape to Neverland is viewed the redemption of Mr. Darling. For the latter case, Mr. Darling is an Edwardian gentleman whose concept of treating children as commodities may be viewed as cold-hearted. The concept was documented during the late-nineteenth century because of economic tension after the Industrial Revolution and that is the criticism the narrator clearly explains is “the moral lesson that they have been in need of” (Barrie, 1911, p. 107). The narrator’s reliability is essential to ideology transmission because it drives readers to acknowledge the value of alien cultures and “confirm ideas about normality that may or may not be desirable” (Nodelman & Reimer, 2003, p. 288). Readers can thus immerse themselves in the narrative and explore the nuances of social interaction through the mimicry presented in fiction.

Conclusion

This study aimed to determine the narrative point of view in *Peter and Wendy* to shed light on the stance of the narrator, deemed as an outturn of the author’s psycho-pathography. Despite the manipulation of pronoun use, Simpson’s (1993) narrative point of view was employed to evaluate the narratives based on Genette’s (1980) focalization, whether homodiegetic or heterodiegetic and modalities. To determine the narrator’s reliability, Leech and Short’s (2007) speech and thought presentation was applied to illustrate how the utterances are presented to readers.

This study argues that the story is told by an authorial narrator who offers opinions and judgments about the situations uttered. Despite the various use of pronouns, the narratives are heterodiegetic and typically fall into B(N)(+) with frequent use of verba sentiendi. The findings, however, reveal that some sporadically fall into B(N)(-) using epistemic modalities. In terms of speech and thought presentation, the analysis hovers over the ambiguous position of “I” and “we” and argues that the narrator’s reliability is not interrupted by the ambiguous stance of the narrative. The foregrounding element of FDS is established as the narrator’s attempt to persuade readers, or at least the audience, to become one of the anonymous characters in the story. This stylistic effect is in a similar fashion to breaking the fourth wall, where the audience spontaneously realizes the boundary between fictionality and reality.

In literary studies, using the stylistic framework to illustrate a sophisticated point of view provides genuine insights into formalism, wherein linguistic deviations hold significance for literary appreciation. This study has no intention to undermine scholarly arguments, neither

those aiming towards the author's psycho-pathography nor positivistic viewpoints. It only offers stylistic comprehension where the literary interpretation is substantiated by linguistic evidence. Since *Peter and Wendy* is considered a classic of children's literature, the narrator's stance, regardless of the presence of narrative slippage, does not interrupt ideology transmission as the narrator's heterodiegeticity holds total authoritativeness.

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