



"This journey through the house": re-centring the domestic space in the storytelling of J.M. Barrie

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Abstract

This thesis discusses the representation of domesticity in the fiction of J.M. Barrie. It concentrates on the ways in which the home space in novels and plays produced by Barrie between 1896 and 1920, is designed to facilitate a transgressive storytelling which works within – and against – the central narrative of each text. In fiction of the late nineteenth and early twentieth centuries, the domestic sphere is overwhelmingly cast as the domain of women. It is commonly associated with ideas of knowability, security, comfort, and a heteronormative family structure comprised of benevolent patriarch, gentle mother and beloved children. These associations have been deeply ingrained in critical readings of Barrie's fiction, in which the spaces of home are superficially aligned with a set of conventional values in opposition to the seductive chaos of fantasy lands. Existing Barrie scholarship has concentrated its attention on the composition of these fantasy worlds in general, restricting its focus to *Peter Pan and Never Land* (1904) in particular; this approach has resulted in flawed and reductive conclusions about Barrie's professional treatment of subjects such as women, childhood and the development of identity. As a consequence, this thesis will address multiple texts and genres in its analyses. Furthermore, by prioritising discussion of the inherently feminine spaces of 'home' in his novels and plays, it will reveal the existence of a proto-feminist dimension to Barrie's writing. In each of these texts – *Sentimental Tommy* (1896), *Tommy and Grizel* (1900), *Peter Pan* (1904), *Dear Brutus* (1917) and *Mary Rose* (1920) – the realistic spaces of domestic life are juxtaposed with fantasy worlds. This thesis will examine such fantasy realms as its secondary focus, purely insofar as they illuminate and refract the concerns of home; that place from which characters seek to escape, and to which they must, in some form, return. My research will interrogate each text's relationship to their respective home-spaces, using Gaston Bachelard's treatise on the intersection of selfhood and domestic landscapes, *The Poetics of Space* (1958) as an approximate theoretical framework. Chapter One will offer a brief biographical and social context for Barrie's creative interest in the spaces of home, with a particular focus upon the relationship between women and domesticity. Chapters Two and Three are dedicated to the exposition of identity within the urban and rural home spaces of *Sentimental Tommy* and *Tommy and Grizel* which, for the purposes of thematic fluidity, will be discussed together. Chapter Four will trace the maturation of transgressive femininity in Barrie's work, by critiquing the figure of the mother-storyteller against the domestic environment of the night nursery in *Peter Pan*. Chapter Five argues that the plot, imagery and set architecture of the *Dear Brutus* drawing room supports an intertextual reading of the play which places it in a dialogue with *Peter Pan*. Under this interpretation, *Dear Brutus* exonerates the figure of the non-maternal woman by absolving Alice Dearth of unjust blame in the disintegration of her marriage. Additionally, it challenges romanticised literary presentations of the eternal child by tracing an affinity between the identities of the mysterious Lob, and *Peter Pan*. Chapter Six will position *Mary Rose* as apotheotic in Barrie's portrayal of the relationship between the domestic world and individual autonomy. Furthermore, in the play's climactic scene between *Mary Rose* and her son *Harry*, this thesis will assert that – contrary to critical consensus – Barrie effects a triumphant liberation of woman from the home-space within which she is routinely silenced and oppressed. Finally, the concluding section of this thesis will question the legacy of 'home' in Barrie's novels and plays, as well as summarising its relationship to concepts of identity, autonomy, and communication. As protagonists return from their respective fantasy realms, Barrie appears to align their restoration to the domestic world with the re-establishing of a social status quo. Yet this thesis will contend that within the parallel narratives conveyed symbolically through each text's depictions of cottage, farmhouse, nursery, or drawing room, Barrie enables a subversive storytelling which affords agency to characters marginalised, or altogether disempowered, by texts' 'official' plots.

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Upon entering Kaya's house, what is the cause of the writer's disappointment? A. the unattractive décor B. the inadequate facilities C. the presence of modernity D. the lack of a TV 29. What effect does the Inuit's connection with nature have on the writer? Most of the book is about scientific discovery through the ages - for example, how we have developed from travelling everywhere by foot or horse to the invention of the motor car. It even goes on to discuss how we might travel in the future, as we explore other planets. 4 B Stay True – Riding Out Will Tabitha, Sasha and Mona manage to stay friends while performing in the horse-jumping competition against each other? Remember, they have been in worse situations. Some additional material to Form 10 Unit 2 Houses and Homes. Grammar: revision of used to Speaking: interior and exterior of homes of the past. Vocabulary. 1. Add two more words to the list. The phrase isn't related to the well-known antipathy between dogs and cats, which is exemplified in the phrase 'fight like cat and dog'. Nor is the phrase in any sense literal, i.e. it doesn't record an incident where cats and dogs fell from the sky. Small creatures, of the size of frogs or fish, do occasionally get carried skywards in freak weather. Such involuntary flight must also happen to dogs or cats from time to time, but there's no record of the events causing this phrase to be coined. No English meteorological records inform about this. "This journey through the house": re-centring the domestic space in the storytelling of J.M. Barrie. View/Open. Nolan2019.pdf (1.523Mb). It concentrates on the ways in which the home space in novels and plays produced by Barrie between 1896 and 1920, is designed to facilitate a transgressive storytelling which works within – and against – the central narrative of each text. In fiction of the late nineteenth and early twentieth centuries, the domestic sphere is overwhelmingly cast as the domain of women. My research will interrogate each text's relationship to their respective home-spaces, using Gaston Bachelard's treatise on the intersection of selfhood and domestic landscapes, *The Poetics of Space* (1958) as an approximate theoretical framework. Only RUB 220.84/month. Houses of the future: English - English. STUDY. Flashcards. Key Concepts: Terms in this set (40). a cottage. a small house in the country. a bungalow. a house with no stairs, on one level. a flat. a house which is part of a bigger building. a detached house. a house which is not joined to another house. JM Barrie created the childhood hero Peter Pan, but a new book reveals the lengths the author went to in order to find his own 'lost boys'. The boys - five in all, eventually - were the sons of a struggling lawyer, Arthur Llewelyn Davies, and his wife Sylvia. From that first meeting, Barrie became an intimate of the family, lavishing money on them for motor cars and holidays abroad they could not otherwise afford. But it was the boys he focused his attention on. The problems he highlights are not those that have attracted attention in the 70 years since Barrie's death - the sexual overtones and the physical over-familiarity that would have observers calling social services in today's paedophile-conscious society. His sexuality was not the issue.