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**Grown-up and Done for:**  
Coming-of-Age in *Treasure Island* and *Peter Pan* and the Portrayal of this  
Process in their Film Adaptations

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In Robert Louis Stevenson's 1883 novel *Treasure Island*, the character Long John Silver, known by his fellow pirates as Barbecue, brags that "there was some that was feared of Pew, and some that was feared of Flint; but Flint his own self was feared of me" (Stevenson 58). J. M. Barrie references *Treasure Island* and alludes to this quote in his 1911 novel *Peter Pan* when his character Captain Hook remarks, "I am the only man whom Barbecue feared, and Flint himself feared Barbecue" (Barrie 121). Not only does *Peter Pan* indirectly reference *Treasure Island*, the novel also shares thematic similarities. While *Treasure Island* relates the coming-of-age of its protagonist Jim Hawkins, *Peter Pan* concerns the maturation of its protagonist Wendy Darling and, to a larger extent, children in general. The novels present these youthful characters in a state of innocence, still under the wing of their parents. These main characters adopt opposing role models when they embark on journeys away from their parents, as Wendy flies to Neverland and Jim sails to Treasure Island. When the two characters arrive at their respective islands, a confrontation occurs between their dreams and reality. As the children lose their innocence, the children strike a balance between their opposing role models, thus undergoing a transition from childhood to adulthood. While this path into experience involves choices, the authors present it as inevitable, bound by fate. Although they deal with similar themes, an analysis of the treatment of these themes shows the authors' differing views of the transition from innocence to experience.

One need only notice the chain of restaurants called "Long John Silver's" and the psychosis bearing the name "Peter Pan Syndrome" to understand the degree with which these narratives permeate our society. While these novels garnered much success when published and are still frequently read today, it is more likely that they gained their

worldwide popularity in today's society and entrance into our common knowledge through the numerous films adapted from their narratives. The film adaptations, while adopting the same basic story and often emphasizing the same attitudes as the novel, present slight variations in the themes mentioned in the preceding paragraph. Through discussing Haskin's *Treasure Island*, Henson's *Muppets Treasure Island*, and Clements' *Treasure Planet*, this paper gives an overview of the popular film versions of *Treasure Island* and the alterations in the treatment of the narrative's core themes. The same is done for *Peter Pan* in the analysis of Disney's 1953 animated *Peter Pan*, Donehue's *Peter Pan*, and Hogan's *Peter Pan*.

Throughout *Peter Pan* the narrator provides the qualities of innocence by giving broad descriptions of the state of childhood and specific examples in the children of the novel. The narrator describes the "map" of a child's mind as "not only confused, but going round all the time" (Barrie 7). This map includes elements of reality and fantasy which blend together, making a child's mind "rather confusing, especially as nothing will stand still" (7). Furthermore, a state of ignorance accompanies childhood, which allows them to "have the strangest adventures without being troubled by them" (8). The narrator comments on this ignorance when the children lack awareness of the impending pirate attack and its consequences, writing, "Perhaps it was best not to know. Their ignorance gave them one more glad hour" (95). Barrie continues with an ambivalent view of children and innocence, when he writes of everyone as a child, "Off we skip like the most heartless things in the world, which is what children are, but so attractive; and we have an entirely selfish time, and then when we have need of special attention we nobly return for it" (100). The attribute of selfishness in children is evident in their ability to be "ever

ready, when novelty knocks, to desert their dearest ones,” as seen in the Lost Boys abandonment of Peter and Neverland (104). While the characterization of innocence appears negative, the narrator’s description of Peter and the children’s ability to fly due to their levity of care and spirit show the positive attitude with which the narrator views innocence.

Although Hawkins, as the narrator, provides no direct description of childhood or the quality of innocence, his account of the events in the novel offers insights into them. Early in the narrative, before Jim begins his transition into adulthood and experience, he obeys most any order given to him from the other characters, specifically the most current order. Despite being told by Dr. Livesey not to give Billy Bones any more rum, Jim does so when Bones orders him to give him more. Furthermore, Jim conveys the inferiority he feels towards his fellow crew members when he receives the added responsibility of keeping an eye on Long John Silver, as evident when he writes that “I began to feel pretty desperate, for I felt altogether helpless” (Stevenson 66). Jim views himself, at this time, as a boy among grown men. Long John Silver gives a simplistic, nostalgic view of childhood, saying, “It’s a pleasant thing to be young, and have ten toes, and you may lay to that” (63).

Despite Jim’s relative passivity at the beginning of the novel, fate serves to guide him throughout the narrative and push him into a conversion from childhood to adulthood. Specifically, Jim’s ordeal with Israel Hands provides evidence of his being “under the currents’ influence” (127). In musing on the impetus for him to catch Israel trying to kill him, Jim ponders “perhaps I had heard a creak or seen his shadow moving with the tail of my eye; perhaps it was an instinct like a cat’s” (139). Again fate comes to

the aid of Jim when he shoots Israel after being stabbed, evident when he remarks that “I scarce can say it was by my own volition, and I am sure it was without conscious aim” (141). The narrator metaphorically describes the role of fate in human life when he writes on the influence of the tide on the coracle. Although Jim makes feeble attempts to steer the coracle, he discovers that “she turned in every direction but the one I was bound to go; the most part of the time we were broadside on, and I am very sure I never should have made the ship at all but for the tide” (122). Just as the coracle’s direction depends on the tide, Jim’s path depends on fate. The Doctor directly mentions the role of fate in Jim’s actions, when he says that “there is a kind of fate in this. Every step, it’s you that saves our lives” (165).

One recognizes the importance of fate and the inevitability of its influence from the first line of *Peter Pan*, which reads, “All children, except one, grow up. They soon know that they will grow up” (Barrie 3). Fate and chance participate in the action of the narrative on several occasions. The stars serve to direct the children to Neverland and advise Peter when it is safe to enter the Darling home. The narrator remarks on the fortuitousness of Wendy placing Peter’s “kiss” on her necklace in writing that “it was lucky that she did put it on that chain, for it was afterwards to save her life” (24). Furthermore, the children recognize the importance of fate in their lives. While musing on their options if Peter abandoned them in flight to Neverland, Wendy figuratively emphasizes their reliance on fate and the inevitability of its consequences, when she says, “That is the awful thing, John. We should have to go on, for we don’t know how to stop” (35). Barrie personifies fate in the novel as the crocodile. The children again underscore

the inability to resist fate, commenting on the entrance of the crocodile on the “Jolly Roger” that “they had no thought of fighting it. It was fate” (126).

While fate plays an important role in guiding the action of the story, parents and their relationship with their children form the catalyst and the primary subject matter. The children justify their actions with the knowledge that “mothers alone are always willing to be the buffer. All children know this about mothers, and despise them for it, but make constant use of it” (123). Wendy rationalizes staying in Neverland so long because “she was absolutely confident that they [Mr. and Mrs. Darling] would always keep the window open for her to fly back by, and this gave her complete ease of mind” (68). The narrator sarcastically claims that parents are “no more than servants” and facetiously criticizes Mrs. Darling for having “no proper spirit” and having everything ready in case the children return (140 and 141). A more direct appraisal of Mr. Darling occurs at other points in the narrative. Although Mr. Darling “was quite a simple man; indeed he might have passed for a boy again,” he also had “a noble sense of justice and a lion courage to do what seemed right to him” (141).

Whereas parents play a pivotal role in the plot of *Peter Pan, Treasure Island* is marked by a glaring absence of parental influence. While Jim’s parents are present at the beginning of the story, they barely participate in the action and are mostly incidental characters. Furthermore, Jim feels more pity towards his parents than respect. As he expects the pirates to find and kill him when he and his mother flee the Admiral Benbow, Jim writes of “how I blamed my poor mother for her honesty and her greed, for her past foolhardiness and present weakness” (Stevenson 23). “I have seen him wringing his hands after such a rebuff, and I am sure the annoyance and the terror he lived in must

have greatly hastened his early and unhappy death,” states Jim about his father attempting to ask for more money from Billy Bones.

Where Jim lacked parental guidance in his maturation process, Dr. Livesey and Long John Silver serve as role models to him in his transition to manhood. Physical appearance serves to distinguish characters in this novel between good and bad as pirates possess scars and poor manners while “the neat, bright doctor” has “powder as white as snow and pleasant manners” (6). The respect and deference with which Jim views the Doctor can be seen in his insistence on showing the map to Dr. Livesey first. Dr. Livesey’s emphasis on duty becomes apparent when he says that “I should leave this camp, and, whatever risk to my own carcass, take them [the pirates] the assistance of my skill” (184). Furthermore, Dr. Livesey’s standing up to Billy Bones and treating the mutineers “under no apprehension, though he must have known that his life, among these treacherous demons depended on a hair” illustrates his courage (162). Reinforcing Jim’s view of Dr. Livesey, Long John Silver says to the doctor that “you’re a good man and a true; I never seen a better man!” (164). Thus, Dr. Livesey serves as a role model to Jim, representing truth, constancy, and duty.

Representing the opposite traits of Dr. Livesey, Long John Silver provides an opposing role model for Jim. Silver’s ability to navigate socially between the pirates and gentlemen gives Jim a template for his own movement through the two groups. Jim compliments this “remarkable game” of “keeping the mutineers together with one hand, and grasping, with the other, after every means, possible, to make his peace and save his miserable life” (160). When the pirates find that Flint’s gold has already been taken, Long John “changes his plan before the others had had time to realize the



disappointment, illustrating the proficiency, ingenuity and speed with which Silver alters his plans and handles decisions of mortal consequence (179). While Jim's opinion of "this clean and pleasant-tempered landlord" changes when he discovers that Long John betrays him, he still has feelings for Silver, as illustrated when Jim writes that "my heart was sore for him to think on the dark perils that environed, and the shameful gibbet that awaited him" (160). The Doctor, also fooled by Silver, manages to pay him a compliment, saying that "you're less of a fool than many, take you all round" (162). Thus, Long John Silver represents resourcefulness, ingenuity, and cleverness from which Jim may learn.

Through striking a balance between the qualities represented by Long John Silver and Dr. Livesey, Jim develops his own person allowing him to confront the dangerous realities at hand. Roots of this balance exist at the beginning of the novel when Jim is simultaneously a "sharer in Billy Bones' alarms" for payment and following Dr. Livesey's orders out of duty. Jim does not fully acquire the fusion between opposing qualities until he abandons his post at the stockade after helping to defend against the mutineers, going out on his own. Jim's surroundings set the tone for the balance as "behind me [Jim] was the sea, and in front the anchorage;" he is in between constancy (the anchorage) and fluidity (the sea). While commenting on handling the coracle, Jim figuratively describes the equilibrium that he formed from his two role models and his ability to manipulate in writing, "It is plain I must lie where I am, and not disturb the balance; but it is plain, also, that I can put the paddle over the side, and from time to time, in smooth places, give her a shove or two towards land" (128). The formation of his own

independent self is apparent when Jim takes over the *Hispaniola*, becoming “Cap’n Hawkins” (133).

Whereas Long John Silver and Dr. Livesey serve as opposing role models for Jim in *Treasure Island*, *Peter Pan* presents Wendy with the polar adversaries of Peter Pan and Captain Hook. During Hook and Peter’s final confrontation, Hook asks Peter, “Who and what art thou?” (Barrie 136). To this Peter replies, “I’m youth, I’m joy, I’m a little bird that has broken out of the egg,” suggesting that he is a physical manifestation of these qualities (136). These qualities stay with Peter eternally, as he fails to lose his innocence because of an invulnerability to the effects of experience. Furthermore, Peter wants to keep this innocence, imploring Wendy, “Don’t turn up the light” (156). His innocence makes Peter susceptible to unfairness and “dazed” by it, making “him quite helpless” (82). This results in his “always siding with the underdog” (85). When Peter first meets Wendy, he tells her that he ran away from home “because I heard father and mother talking about what I was to be when I became a man” (24). One possible reason that Peter wants “always to be a little boy and to have fun” is his short attention span. The narrator gives evidence of Peter’s inability to be held by any one experience when he writes that “the sport that engrossed him one moment would suddenly cease to engage him” (35). Finally, Peter possesses the characteristic of cockiness, a quality which Hook despises and Wendy and Mrs. Darling find appealing. Thus, Peter embodies the qualities of self-confidence, innocence, joy, childhood, and a need for change.

Captain Hook represents the qualities opposite to those of Peter. Whereas “there never was a cockier boy” than Peter, Hook lacks self-assurance (23). Hook’s fragile sense of self-worth can be seen when Peter calls him a codfish, as described by the

narrator when he writes, “It was not their belief in him that he needed, it was his own. He felt his ego slipping from him. “Don’t desert me, bully,” he whispered hoarsely to it” (80). While Peter is a “proud and insolent youth,” Captain Hook is a “dark and sinister man” (134). The narrator relates that Hook was “never more sinister than when he was most polite” (48). Peter’s inability to focus on one purpose contrasts with Hook’s obsession with the destruction of Peter. Hook’s fear and subsequent paralysis at the thought of death expresses itself in his reaction to the ticking crocodile. Peter thinks death “will be an awfully big adventure” (85). The mere sound of a clock and the death it signifies in Hook’s brain causes hook to fall “in a little heap,” crawling “on his knees along the dark as far from the sound as he could go” (126). Thus, Hook represents the opposite qualities embodied by Peter Pan.

The end of *Peter Pan* marks the end of the conflict between Peter and Hook. Leading up to and following their last battle, Peter and Hook begin to converge in their attitudes. During his fight with Peter and the other boys, Hook’s mind wanders to his childhood, “Slouching in the playing fields of long ago, or being sent up for good, or watching the wall-game from a famous wall. And his shoes were right, and his waistcoat was right, and his tie was right, and his socks were right” (137). One anticipates this regression to his childhood in his behavior when the crocodile appears, his dejection at the realization that “no little children love” him, and his recollection of “innocent days when—” at the sight of the Never bird. Peter, in turn, becomes more like Hook in the end. When Peter kills Hook, he kicks him instead of stabbing him, giving Hook “the boon for which he craved”—“bad form” (137). Furthermore, after Hook’s death Peter pretends to be Hook, wearing a suit made out of “Hook’s wickedest garments,” “with

Hook's cigar-holder in his mouth and one hand clenched, all but the forefinger, which he bent and held threateningly aloft like a hook" (140). The reconciliation of the conflict of Peter and Captain Hook suggests that Wendy has either integrated the qualities they represented in her mind or that her imagination simply died. While the crocodile eats hook whole, Peter fades from Wendy's memory, becoming "no more than a little dust in the box in which she had kept her toys" (153).

The confrontation between dreams and reality play an important role in both *Treasure Island* and *Peter Pan*. With the exception of Billy Bones' "horrors" of Flint, the dreams that *Treasure Island* contains are all had by Jim (Stevenson 14). He first dreams of "the seafaring man with one leg," remembering "How that personage haunted my dreams, I need scarcely tell you" (5). Jim describes the nature of these dreams when he writes, "I would see him in a thousand forms, and with a thousand diabolical expressions" (5). Furthermore, these dreams speculated how the pirate's one leg appeared; "Now the leg would be cut off at the knee, now at the hip; now he was a monstrous kind of creature who had never had but the one leg, and that in the middle of his body" (5). Jim reflects on the inaccuracy of his dreams of Long John when he writes that, "I had seen the captain, and Black Dog, and the blind man Pew, and I thought I knew what a buccaneer was like—a very different creature, according to me, from this clean and pleasant-tempered landlord" (43). The opportunity to sail "for an unknown island, and to seek for buried treasure" makes Jim "full of sea-dreams and the most charming anticipations of strange islands and adventures" (40 and 37). While he imagines that "the isle was thick with savages, with whom we fought" or "full of dangerous animals that hunted us," Jim reflects that "nothing occurred to me so strange

and tragic as our actual adventures” (38). Instead of finding the islands he pictures in his dreams, Jim describes the disappointment he feels on first seeing the island, when he writes, “I hated the very thought of Treasure Island” (70). Thus, Jim’s dreams do not reflect the reality of his world.

Whereas the narrator draws a clear distinction between fantasy and reality in *Treasure Island*, that distinction does not exist in *Peter Pan*. The narrator describes Neverland as a dream world with “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 princes with six elder brothers, and one very small old lady with a hooked nose” (Barrie 7). Normally Neverland exists only in children’s fantasies; however, when Mrs. Darling dreams “that the Neverland had come too near and that a strange boy had broken through from it,” fantasy becomes reality, as the children actually travel there (10). This boy, of course, is Peter Pan, and he escorts the Darling children to Neverland soon after. After the pirates fire “Long Tom” at the children, they learn that their dream world and the real world have been blurred, as evident when the narrator writes, “Thus sharply did the terrified three learn the difference between an island of make believe and the same island come true” (43). The novel does not directly discuss the reemergence of the line between fantasy and reality, but the children presumably lose touch with the reality of Neverland as they grow old. Differing from the other children, Peter’s dreams “had to do with the riddle of his existence” (115). Thus, Peter’s lives in Neverland and dreams about reality, and other children live in reality and dream about Neverland.

As aforementioned in the opening paragraph, *Treasure Island* and *Peter Pan* are coming-of-age stories involving the loss of innocence of their protagonists and a movement to experience and adulthood. Jim's loss of innocence begins when he first encounters death. Remarking on the sight of Billy Bones dead after his father died, Jim writes that "as soon as I saw that he was dead, I burst into a flood of tears. It was the second death I had known, and the sorrow of the first was still fresh in my heart" (Stevenson 18). The betrayal of Long John Silver further causes Jim's loss of innocence, an event which he portrays when he writes, "You may imagine how I felt when I heard this abominable rogue addressing another in the very same words of flattery as he had used to myself. I think, if I had been able, that I would have killed him through the barrel" (58). Jim's abandonment of his fellow crew members, first at the boat then at the stockade, though fortuitous in the end, marks a loss of innocence in him caused by his own actions. Conveying his mental process in the enacting of the second abandonment, Jim write that "this disgust and envy kept growing stronger and stronger, till at last, being near a bread-bag, and no one then observing me, I took the first step towards my escapade, and filled both pockets of my coat with biscuit" (118). Jim's final loss of innocence occurs when he kills Israel Hands and comes to terms with his own mortality and helplessness in the face of nature, the second of which he depicts when he writes, "I lay down flat in the bottom of that wretched skiff, and devoutly recommended my spirit to its Maker" (125).

After undergoing a loss of innocence, Jim moves into a state of experience, manifested in his cynicism and changed attitude from the beginning towards the gold, the crew, and the island. Instead of celebrating the acquisition of Flint's treasure, Jim

ponders the destruction caused by its accumulation. Jim conveys this attitude when he writes of the treasure, “How many [lives] it had cost in the amassing, what blood and sorrow, what good ships scuttled on the deep, what brave men walking the plank blindfold, what shot of cannon, what shame lies and cruelty, perhaps no man alive could tell” (182). In discussing the decimation that the crew experienced, Jim remarks that “five men only of those who had sailed returned with her [the *Hispaniola*]. “Drink and the Devil had done for the rest,” with a vengeance” (186). The negativity with which Jim remembers the island becomes evident when he states that “oxen and wainropes would not bring me back again to that accursed island,” claiming the “worst dreams that ever I have” are in memory of the island (187).

Just as *Treasure Island* did for Jim Hawkins, *Peter Pan* chronicles the loss of innocence and maturation of Wendy Darling. Wendy’s first step towards this loss occurs when she loses respect for her father after he refuses to take his medicine and puts it in Nana’s bowl, as seen when the narrator says, “It was dreadful the way all the three were looking at him, just as if they did not admire him” (Barrie 17). Initially excited by simply flying around their nursery, the children “recalled with contempt that not so long ago they had thought themselves fine fellows for being able to fly around a room” after they began flying over the sea (34). This suggests the beginning of a loss of their childlike sense of wonder. In witnessing Tiger Lily’s placement on Marooner’s Rock, Wendy further loses innocence, as the narrator describes when he writes, “Wendy was crying, for it was the first tragedy she had seen” (76). Hook takes advantage of the children’s innocence in using Slightly’s widened tree hole, the little house they made for Wendy, their understanding of Indian warfare, and their taking of medicine against the children. The

narrator describes the consequences of this sort of action elsewhere, when he writes that “every child is affected thus the first time he is treated unfairly. [...] After you have been unfair to him he will love you again, but he will never afterwards be quite the same boy. No one ever gets over the first unfairness” (82). In taking the children captive, Hook especially uses Wendy’s innocence to his advantage, as seen when the narrator relates the manner in which she was captured, writing, “He did it with such an air, he was so frightfully ditingué, that she was too fascinated to cry out. She was only a little girl [...] Hook entranced her” (111).

Although Wendy did not notice that she was losing her innocence and moving towards a state of experience, the narrator writes that “odd things happen to all of us on our way through life without our noticing for a time that they have happened” (127). Thus, without realizing it the children make this transition, as the “power to fly gradually left them [...] Want of practice, they called it; but what it really meant was that they no longer believed” (151-152). While Wendy attempted “for his [Peter’s] sake not to have growing pains,” “when they met again Wendy was a married woman” (153). Wendy reflects on her loss of innocence when she explains to her daughter Jane why she no longer possesses the ability to fly, saying that “I am a grown up, dearest. When people grow up they forget the way [...] They are no longer gay and innocent and heartless. It is only the gay and innocent and heartless who can fly” (154). In her reaction to Peter’s visit to her after she becomes a mother, one observes the mental change that occurred when Wendy moved to a state of experience, which reads, “She was not a little girl heart-broken about him; she was a grown woman smiling at it all” (156).



While the thematic qualities of *Treasure Island* as a coming-of-age novel have been explored, an overview of its film adaptations and the variation in theme within these adaptations have yet to be discussed. Beginning when Morgan arrives at the Admiral Benbow, Haskin's 1950 *Treasure Island* makes no mention of Jim's father, and his mother makes no appearance in the film. The nature of the relationship between Jim and Long John is underscored, as seen when Long John gives Jim a gun before they set out and his bird Captain Flint at the end of the film. Furthermore, Silver takes greater advantage of Jim, using him to acquire the rum from the squire to get Mr. Arrow drunk, taking him hostage when the mutineers first go to shore, and taking him hostage to escape at the end of the film. No other mutineers survive besides Long John, and he escapes in a longboat at Treasure Island with the help of Jim.

Whereas the last film disregarded Jim's family life, Henson's 1996 *Muppet Treasure Island* changes it altogether, making Jim's father a deceased first mate at sea and no mention of his mother. Even before Billy Bones gives the map to Jim, he wants something better than the life he currently leads. Another large change exists in the characters. This version leaves out the character of Dr. Livesey, making Captain Smollett, as played by Kermit the Frog, Jim's second role model. Captain Smollett says he knew Jim's father as well. The film allows Long John Silver to take advantage of the change in Jim's family makeup when Silver empathizes with Jim for his father being a first mate and dying when he was young. Through giving Silver's statement that "Smollett sails by rules and laws; I sail by the stars" and several songs dealing with destiny, the film underscores the theme of fate. Possibly the most interesting adaptation is changing the sex of Ben Gunn so that she is Benjamina Gunn, as played by Ms. Piggy.

The film gives Benjamina and Captain Smollett a back story, making them former lovers. Furthermore, Benjamina leads a tribe of natives that aid the crew in fighting the mutineers. Although Long John actually finds the treasure in this film, he loses it when the longboat in which he escapes sinks.

Clements 2001 film *Treasure Planet* sets the narrative in the future, replacing a legless Long John with a “cyborg” Long John, the sea with space, and an island with a planet. The character Jim is a troubled teen scarred by the abandonment of his father when he was young. Combining the roles of the squire and Dr. Livesey, Dr. Doppler is an astrophysicist and friend of Jim’s mom, who still owns the Admiral Benbow. When Billy Bones arrives at the inn, he almost immediately dies giving a spherical, puzzle map to Jim. The map not only is large and holographic when opened, but it also unlocks the treasure and the portal which Captain Flint used to surprise unsuspecting ships and gather the treasure. The film replaces Captain Smollett with the female Captain Amelia, who marries Dr. Doppler at the end. Instead of a parrot that mimics sounds, Long John owns a shape-shifter named morph that can and does take the shape of a multitude of objects in the movie, including the map. This version emphasizes the relationship of Silver and Jim even more than the other two. Silver serves as a surrogate father almost, as Jim has flashbacks of his father while spending time with Long John. The film cleverly makes Israel Hands an alien with many hands, and makes Ben Gunn a robot whose name stands for BioElectronicNavigator. The film differs from the book and the other versions in that the treasure is mostly destroyed when the planet self-destructs. Furthermore, Silver is forced to choose between the treasure and Jim, choosing Jim. The film ends with Jim joining a naval academy.

Just as the film adaptations of *Treasure Island* differed in plot as well in theme from the novel, the film adaptations of *Peter Pan* present slightly different takes on the story through changes in plot and focus. Disney's 1953 animated *Peter Pan* calls into question whether the children actually travel to Neverland at all. Their journey to Neverland occurs on the eve of when Mr. Darling informs Wendy that she is to have her own room and no longer tells stories. Peter, coming for his shadow and to hear stories of himself, then invites them to Neverland. The children choose mermaids, Indians, and Pirates as their happy thoughts for flying, and these are exactly what live in Neverland. Completely omitting the "kiss/thimble scene," the film makes the Lost Boys miss Wendy when they fire an arrow at her; she simply falls down. This film escalates the jealousy between female characters present in the book. The mermaids are jealous of Wendy, Wendy is jealous of Tiger Lily, and Tink is jealous of Wendy. Hook takes advantage of Tinkerbell's jealousy for Wendy, manipulating it to find the whereabouts of the house under the ground. While other differences are present, the biggest difference is that the Lost Boys do not come home with the darlings, and Wendy wakes up at the window just as her parents are coming back from the party they were going to when the children left for Neverland at the beginning. This change in plot causes the reader to assume that the adventure in Neverland was simply a dream.

Separated into acts, and thus being more of a filmed play than a feature film, Donehue's 1960 *Peter Pan*, starring Mary Martin, essentially shares the same plot as the novel, with the exception of several major differences. Liza, the Darlings' housemaid, actually flies to Neverland after the children. Dancing with trees and beasts when she arrives, Peter teaches Liza to crow at the end, before the children fly back. The beasts

take a more prominent role as they help take care of Wendy after she is shot and help fight the pirates during the battle on the “Jolly Roger.” Probably due to the performance of Peter by Mary Martin, this film, like the previous one, omits the “kiss scene” at the beginning. Furthermore, the romantic tension between Peter and Tinkerbell, Tiger Lily, and Wendy, respectively, is played down significantly. Finally, instead of occurring at Marooner’s Rock, Peter saves Tiger Lily while she is tied to a tree.

Greatly emphasizing the sexual tension between Wendy and Peter, Hogan’s 2003 *Peter Pan* is the only film of the three films mentioned to include the “kiss scene.” The increased sexual tension comes to fruition at the end when Wendy kisses Peter, giving him her hidden kiss, which gives him the power to defeat Hook. This film makes Wendy the obvious protagonist of the narrative. At the beginning of the film, Wendy’s aunt, a new addition to the story, persuades Wendy’s parents to believe that she needs to learn to be more feminine, suggesting that a novelist is a poor career path for her and demanding she spend more time with her aunt. Furthermore, Wendy’s stories, no longer simple fairytales, involve pirates and adventure, and she flirts with becoming a pirate named “Red-handed Jill” towards the end. Another interesting alteration aiding in the emphasis on the character of Wendy is the choice to have the same actor play Mr. Darling and Captain Hook. This possibly suggests that the story is about Wendy struggling against the tyranny of her father. Instead of falling in love with Peter, Tiger Lily falls in love with John after he saves her life.

Through relating the transition from childhood to adulthood of its respective protagonists, the novels *Treasure Island* and *Peter Pan* share the similar themes of the nature of innocence and the loss of innocence, the influence of fate, parents, and role

models on the maturation process, the confrontation between dreams and reality, the importance of balance, and the nature of experience. While they deal with these themes, they do so in a different manner with different attitudes as shown in the preceding paragraphs. The respective, aforementioned film adaptations of these novels shift the focus and the attitudes towards these themes, despite sharing those themes. Although the presentation of the themes in *Treasure Island* and *Peter Pan* differ and change with various film adaptations, the universality of growing up, becoming an adult, ensure the continued success of these narratives in popular culture and the further adaptation to fit the peculiarities of that culture.

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