



Unconventional Narrative Structure and The Problem of Latency Phase in *Peter Pan* Novel

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Abstract

Purpose

This research aimed to explain the human's latency phase through child characters in Peter Pan novel and its relation to the novel unconventional narrative structure.

Method

The research was qualitative using a descriptive case design. The novel's intrinsic elements were analyzed to see the complexity of this children's literature that led to the analysis of the latency phase of the child characters through the make-believe play. The analysis made uses of Sigmund Freud's concept of psychosexual development.

Results/Findings

This research found that the novel's complexity came from its unconventional narrative structure such as the layered sub-plots, unique settings, and characters with complex personalities that were uncommon in children's literature. It then led to the further analysis of the children who were processing their latency phase through their activities. Focusing on Peter as a captain and a father and Wendy as a mother, all the roles manifested their wishes and desires.

Conclusion

The research concluded that the unique, inconsistent, and illogical points from the unconventional narrative structure could be explained through the analysis of the story's issue about the latency phase, which shows complexity found despite its status as children's literature.

Keywords

children literature, latency phase, make-believe play, psychoanalysis, psychosexual development phases

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Abstrak

Tujuan

Penelitian ini bertujuan untuk mengungkap fase latensi manusia melalui karakter anak dalam novel *Peter Pan* dan hubungannya dengan struktur naratif non konvensional novel.

Metode

Penelitian ini menggunakan pendekatan kualitatif dengan rancangan studi kasus deskriptif. Unsur intrinsik novel dianalisis untuk melihat kompleksitas karya sastra anak-anak ini yang mengarah pada analisis fase laten karakter anak melalui *make-believe play*. Analisis ini menggunakan konsep perkembangan psikoseksual Sigmund Freud.

Hasil/Temuan

Penelitian ini menemukan bahwa kompleksitas novel berasal dari struktur naratifnya yang tidak konvensional seperti sub-plot berlapis, latar yang unik, dan karakter dengan kepribadian kompleks yang tidak biasa dalam sastra anak-anak. Hal ini kemudian mengarah pada analisis lebih lanjut tentang anak-anak yang memproses masa laten mereka melalui aktivitas mereka. Berfokus pada Peter sebagai kapten dan ayah dan Wendy sebagai ibu, semua peran mewujudkan harapan dan keinginan mereka.

Kesimpulan

Penelitian menyimpulkan bahwa hal-hal unik, tidak konsisten, dan tidak logis dari struktur naratif yang tidak konvensional dapat dijelaskan melalui analisis masalah cerita tentang fase latensi, yang menunjukkan kompleksitas yang ditemukan meskipun berstatus sebagai sastra anak-anak.

Kata Kunci

sastra anak, fase latensi, permainan pura-pura, psikoanalisa, tahap perkembangan psikoseksual.

المخلص

الهدف

يهدف هذا البحث إلى تحليل نثر الكمون للإنسان من خلال شخصيات الأطفال في رواية بيتر بان وعلاقتها بالبنية السردية غير التقليدية للرواية.

الطريقة

كان البحث نوعاً أساسياً باستخدام نص مهم حالة وصفي. وتم تحليل العناصر الجوهرية للرواية لمعرفة مدى تعقيد أدب الأطفال هذا الذي أدى إلى تحليل نثر الكمون لشخصيات الطفل من خلال مسرحية التحليل. واستخدم التحليل مفهوم سيغموند فرويد لتنمية الشخصيات النفسية الجنسية.

النتائج

وجد هذا البحث أن تعقيد الرواية جاء من هيكلة السرد غير التقليدي مثل الحيكات الفرعية متعددة الطبقات، والإعدادات الفريدة، والشخصيات ذات الشخصيات المعقدة التي لم تكن شائعة في أدب الأطفال. ثم أدى إلى مزيد من التحليل للأطفال الذين كانوا يعملون نثر الكمون من خلال أنشطتهم. وبالتالي فكل على بيتر كوبرتان وأب وويندي كام، أظهرت جميع الدوار أرقامهم ورغباتهم.

الخالصة

خلص البحث إلى أن النقاط الفريدة وغير المتوقعة وغير المتوقعة من بنية السرد غير التقليدية يمكن تمييزها من خلال تحليل فنية القصة حول نثر الكمون، والتي تظهر التعقيد الموجود على الرغم من وضعها كأدب للأطفال

الكلمات الرئيسية

أدب الأطفال، نثر الكمون، لعبة التخيل، التحليل النفسي، مراحل تطور الشخصيات النفسية الجنسية

INTRODUCTION

Children's book has lesser complex layers than an adult book and has many timeless tales with no age boundaries (Temple et al., 2015, p. 9). It typically has a child protagonist and a topic that concerns children, a simple plotline with a linear and limited time sequence in a confined setting, and concrete, clear, and not overly complicated language. Looking back to the 1800s and 1900s, literature aimed at children generally follows unwritten rules for its elements; it contains stories of daily life or holidays, no misery, death, and all formed in a thin-sized book. Over time, these rules gradually become looser but still limit the elements of violence and strangeness. Moreover, the themes have become broader, such as fantasy (Kirkpatrick, 1978, pp. 7-8).

The most well-known and popular classic children literature titled *Peter Pan* written by Sir James Matthew Barrie had been reproduced in numerous series, versions, and adapted to various forms carries a complex narrative structure. The plot structure contains multiple plots and the characters which mostly children were portrayed having adult roles. It is a story of the Darling children's journey to Neverland, a magical island where children stay perpetually young, with Peter Pan, a young boy who denies to grow up. Peter enchanted the Darling children: Wendy, Michael, and John, the kids who have big curiosities, the soul of adventurers, and the spirit of freedom at their house's nursery in London to join him having adventure there (Barrie, 2009, p. 10).

The story has been analyzed from various perspective, such as feminism through Wendy as character as well as narrator (Hendrick, 2017), racial studies through how the novel represents white race imperialism (Brewer, 2007), and psychoanalysis by presenting Peter Pan as the representation of gothic character that relates to monsters of modernity (Fernández & Corcuera, 2018); and describing Neverland as the concept of another world (Prihartini, 2012). Despite Fernández, Corcuera, and Prihartini using psychoanalysis in their research, none of them include the intrinsic elements to reveal psychoanalytical issues. Therefore, this research focuses on both narrative structure and psychoanalytical issues to show how the relation between the complexity of narrative structure with child characters' development.

In *Peter Pan*, the children's characters are in the phase of growing up. Since childhood, all they have known is that all the fun, dreams, and hope with loving families and their environment will remain for a long time. According to Jean Berges and Gabriel Babo, the perception of childhood is an idealized, trouble-free, and blissful period (Plastow, 2018, p. 6). However, as these children grow up and enter the latency phase, they realize that the phase of full-time pleasure and enjoyment cannot be fulfilled every time. There will be challenging times ahead, including rules and responsibilities, because latency is the phase where children prepare their development for reality (Neto et al., 2018, p. 30). Here is where the incomplete latency phase from these children is found. The children need to find other ways to satisfy and channel their desire for pleasure. Having Neverland and engaging in imaginative activities such as playing make-believe as part of the latency phase and how these develop the children become the issues discussed in this research. These children's lack of contentment as they entered the latency led them to seek a way to 'escape' from reality by channeling their desire for pleasure through imaginative play. As Moller (2015, p. 322) stated, children's imaginative minds give them the feeling that they contribute to and have influence over their environment, as if they are the creators of their universe.

Analyzing *Peter Pan* novel's intrinsic elements identifies that this book is not limited to just being an ordinary children's book. The elements show that this classic piece involves complex intrinsic elements that can be seen from the perspective of children's development in psychoanalysis. Analyzing the children's latency phase of the development stages shows that the children's characters have different ways of channeling their desire despite the rules they face in reality, one of which is through imaginative play and how it affects their development.

Children's literature stories that are commonly folklore, fairy tales, or other children's stories, are essentially the textual manifestation of human desires, anxieties, fears, and dreams (Gray et al., 2016, p. 8). In the study of psychoanalysis, a person's personality is shaped from infant to adult, which is why childhood is an important stage in a person's life (Mayangsari, 2017, p. 8). Therefore, focusing on the children's actions in Peter Pan novel is essential for analyzing the latency phases as childhood is the most critical phase of humans that determine the personality development.

METHOD

This research focuses on how the latency phase of the child characters described and how they influence their personality. The writers analyze the novel's intrinsic elements and how the child characters' imaginative actions through various roles in the make-believe play become these children's process in channeling their desire which impacts their social and intellectual development. We see the relationship between the complex intrinsic elements and children latency phase in the novel by then. Therefore, the concept of psychosexual development applied in this research, in which the latency phase will be the primary focus.

In conducting this research, the writers use the qualitative method and stand as the instrument of the research. The novel analysed entitles *Peter Pan* published in 2009 by Sterling Publishing Company. The data are collected by reading the novel several times to identify the novel's intrinsic elements, such as plot, setting, and characters. Then they are classified and analyzed to identify the complexity of the elements. The complexity of the intrinsic elements is used to show the latency phase of the child characters development. The latency can be analyzed through their imaginative plays and how those activities impact their personality growth. Based on the data that has been collected, this research uses a descriptive method in analyzing the data.

This research also uses psychoanalysis approach with the concept of psychosexual development by Sigmund Freud. The writers focus on the latency phase since this research analyzes it from the children's play, as this phase is where the children are in need to channeling their desire through activities that develop their social, values, and peer relationships (Neto et al., 2018, p. 31), which in this novel is through imaginative plays. By analyzing the children's imaginative play to process the latency phase, we can see how they positively channel their desire and how it affects their personality development.

FINDINGS AND DISCUSSION

The Intrinsic Elements in *Peter Pan* Novel

As a literary work, a novel generally has essential elements that become the foundation that forms a good work. Regardless of the importance of each element in a novel, the general readers will most likely evaluate the setting, plot, and character as one of the essential elements that have a significant impact on the work's value and quality. *Peter Pan* is a classic work of children's literature that has more than basic elements of children's literature when read and understood from a particular perspective. The elements in *Peter Pan* novel can be quite different from typical children's stories.

As a fantasy genre, *Peter Pan* sets in two different places. London and Neverland, in two different worlds, real and fantasy world (Temple et al., 2015, p. 26). While the Darlings live in London (real world), Neverland exists as a place where the children live up to their imagination crossing out as a different world. As Neverland is a magical place in every child's imagination, thus it is different from one child to another (Barrie, 2009, p. 5). Therefore, Neverland is depicted as the visualization of the Darlings children's imagination which makes the two different worlds relate to one another.

Following the unique setting, this novel has a complex plot. Most children's stories

usually have a joyful and simple plot. Children's story until the 19th century generally followed unspoken rules as the standard of writing for children: no deaths, miseries, poverty, and disaster (Kirkpatrick, 1978, p. 7). *Peter Pan* contains bad or sad things, such as the evil Captain Hook who almost killed Peter (Barrie, 2009, p. 78) or the defeat of Captain Hook himself by Peter and the giant crocodile (Barrie, 2009, p. 126), and the nearly death moment of Tinkerbell (Barrie, 2009, p. 106). Death or misery might be a little uncommon for children's story and seems to be frightful moments as these little kids are supposed to learn knowledge and have fun.

The complex plot in *Peter Pan* lays on its layered plots which the characters in the story go through a sequence of events and then discover clues that point to another set of events occur at a particular time (Temple et al. 36). The complexity of the plot is seen from several subplots that stand to become part of the foundation with the main plot. The main plot is about children having adventure in a magical place, getting away from the strict rules and having fun in that place. While the subplots revolve Wendy Darling, her brothers, and Peter.

One subplot is about the story of the Darlings. It tells how the family is described and what particular problem they have. This subplot begins with "*All in all, the Darlings were a normal, happy English family. Until, that is, the arrival of a boy named Peter Pan.*" (Barrie, 2009, p. 4). The introduction follows typical children literature rules: stories about daily life or holiday time (Kirkpatrick, 1978, p. 7), and such story usually include the life of a family with children in it having their daily lives until certain conflict arises.

Peter as the other center character also has his personal story that creates a subplot, which excludes from the main plot. Besides describing Peter's cloth, which is made from leaves (p.12), It mostly tells about his life without narrating his interaction with other characters: "*I live second to the right and then straight on until morning.*", "*Oh, I don't have a mother.*" "*I ran away on the very day I was born, after I heard my parents talking about what I would be when I grew up.*" (Barrie, 2009, pp. 20–22). Such narration about Peter which came up in particular part of the novel build a sub plot that tell information about his life.

The subplots in the novel become influential since they bring a personal side and a little background story of these main characters. It is uncommon for children's story to have more than one subplot. One of the reasons is that the plot standard for children's literature since the nineteenth century has been in the size of an average hand, similar to a slice of bread (Kirkpatrick, 1978, p. 7). By these standards, children's stories might not have more than one plot (layered plots) because it means that the book must have at least double the standard weight and thickness of typical children's books.

Aside from the layered plots and settings, the characters are more obvious and dominant to be seen as complex and unique element. Generally, a character in children's story has a simple personality. In *Peter Pan* Novel it appears in the characters Mr. and Mrs. Darling who are depicted as typical husband and wife, father and mother that readers can find in most of children stories. They tend to set rules for the family members, which is where children's moral and etiquette education usually comes from and also loving and caring parents.

However, some characters in this novel have personalities or attitudes uncommon in children's story. As child character Wendy was described having unique personality. Despite her young age, Wendy's complexity is shown by her mature attitude and thinking: "*I'll forgive you if you give me a kiss,*" (Barrie, 2009, p. 22). Despite her age that is still categorized as a child, Wendy's personality is mature enough to behave like an adult as Wendy knows what kisses to other people are like. A child who is a major character usually gains maturity starts from the middle of the story. However, Wendy's maturity in her remarks and attitude is reflected almost from the beginning until the end.

Another unique character besides Wendy is Peter. The story often shows Peter's dislikes towards the topic of parents or adults: "*Oh, I don't have a mother,*" Peter said in a normal voice. *The funny address and the lack of letters had bothered him briefly, but mothers, he felt, were overrated.* (Barrie, 2009, p. 20). Peter is an active, brave, and mischievous

vous boy, a typical child character commonly found in many children's story. However, what makes him unique is the personal story that makes Peter's behavior and attitude towards some particular things. He often shows inconsistency between his thoughts and actions. While he hates adults or being like ones, what he shows the most is the remarks and actions of adults. It can be seen from Peter's leaving his parents to stay in Neverland, but he came to the Darling's nursery to quietly listen to Mrs. Darling's stories.

The analysis of the novel intrinsic elements above shows that the narrative structure of the novel is unconventional. The setting, plot and character of the novel do not properly fit the common structure of a child story. It creates complexity of the story since it lacks of plausibility especially in the discussion about the center characters which show unique and inconsistent behaviors as child characters. These open the possibility to do further research of this novel to explain their uniqueness and inconsistency through the perspective of psychoanalysis.

Child Characters' Latency Phase in *Peter Pan*

This part will discuss the complexity of the characters in *Peter Pan*. The discussion focuses on the child characters who are growing up and how they act to the people and their surroundings. The process of how these children pass through the phases of their growth is analyzed using the theory of psychosexual development by Sigmund Freud.

According to Freud, an infant's biological condition and growth influence the development of mental functions as the infant pass each phase of his/her life (Tasman, 2015, p. 337). Each phase has its own wish that needs to be fulfilled, but not all that can be fulfilled. As the child needs to suppress them, one phase or period where the child conceals the desire by shifting it to another form is the latency phase. Starting from the beginning part of the novel the narrator describes how children like to play with imagination. "*Children's minds are a curious place.*" (Barrie, 2009, p. 5). *Peter Pan* depicts the latency process through how the children's imaginative and playful minds are used to create many imaginary plays.

The children's process of creating imaginative minds is depicted with simple actions. "*When the very first baby laughed for the very first time, its laugh broke into a million pieces. Each piece then became a fairy.*" (Barrie, 2009, p. 23). The quotation can be taken as the children's attempt to make up situations into what they want as long as they always 'laugh,' which can be assumed to be happy. The latency phase provides an opportunity for children to think about activities that can encourage and develop their skills which unconsciously shift their previous desire from previous phases. According to Jerome Singer, the children playing make-believe gives them a good effect through its simple action. He stated that in the make-believe game, children smile a lot, and they learn how to control their anger and aggression, which is considered a positive influence (American Journal of Play, 2013, p. 6). In this novel, the children are always be associated with joyful things by seeing how they are mostly depicted in cheerful actions in many parts no matter what kind of situations they go through.

The children's imaginary things in the novel could be depicted as the manifestation of things that can make them happy. Both could be ones they already have done and things they cannot achieve yet or are just supposed to be only in their minds. Freud stated that the Oedipal desire exists to dominate the hierarchy in the child, which also consists of the previous phase, the oral and anal desires, which later became the basis of the subconscious world in them (Tasman, 2015, p. 337). As the desire in previous phases before latency are not vanished, only repressed, there are possibilities those desires can appear again at any time and form to the same target or different one. However, once the children reach the latency phase, they will learn to shift it through 'busying' their minds with activities to develop knowledge and skill.

The latency phase in this novel is shown by how the children manifest the desire into their imagination. It is the phase where children learn to explore the world involved in

literacy and play, especially with their groups (Neto et al., 2018, p. 31). Therefore, there is an imaginary play where children build-up situations and play roles they wish. The situations they create to play might not always be about their desire of having opposite-sex parents as it could be a different situation, although the meaning is probably still associated with that desire. The children in *Peter Pan* novel can always overcome their situations and manifest them into imaginary play by playing roles.

The Roles They Played

Most children desire that all their wishes can be fulfilled quickly. However, in reality, not all desires could be fulfilled. Such things create conflict in their life. In the phallic phase, a child sometimes imitates the behavior of the same-sex parent to resolve the conflict of their desire as manifestation to possess the opposite sex parent. The conflicts created in this phase consist of childhood conflicts that are re-activation from all the conflicts in the previous phase into puberty and early adolescence (Tasman, 2015, p. 337). Knowing that some wishes cannot be fulfilled means the children understand that wish is probably not expected by society's norm.

In the latency phase, an imitation done by a child is a form of play to manifest their imagination. Imaginary play is a way for children to be anything they want that let them feel how it is like to have their dreams come true. They usually do it with their peers, and the role they play is no longer limited to parents' behavior like in the phallic phase but will expand. The things they imagine can be an action, a person, or even a particular non-human character, and it all results in a make-believe play. A child who plays make-believe generally requires them to step outside the standard zone within themselves to a higher level by creating an image of them as more beautiful, or more majestic, or more dangerous than usual in reality (Coleman, 2017, p. 34). The children in *Peter Pan* novel played the make-believe by choosing the roles they wish to be for certain reasons, such as the disappointment for things that did not go well. Therefore, they choose the role of that person or thing to know how they feel is. Peter Pan and Wendy have been analyzed to have their make-believe, playing specific roles in order to see what roles they play, how they play the characters and the reason behind their choice.

Peter as Captain & Father

The novel does not tell complete information about Peter's background except his statement "*I ran away on the very day I was born, after I heard my parents talking about what I would be when I grow up.*" (Barrie, 2009, p. 22). The disappointment Peter feels towards his parents in the past can be the reason that leads him hating parents and adults. Following the explanation of Peter's inconsistency, many times he shows remarks and acts of an adult despite his hatred towards it. According to Huizinga (1970, p. 32), childhood fear, excitement, fantasy, and admiration are closely related to this masquerade activity, and the masquerade activity is related to the make-believe they played in Neverland. Peter's unpleasant experience meets the desires he cannot achieve, repressed once he enters the latency phase.

The novel describes Peter inconsistency in playing two roles: a captain and a father. Peter plays the role as captain of the Lost Boys in Neverland. He does his role as a captain confidently, and it can be seen very clearly in many narrations, such as by declaring himself that he is the captain (Barrie, 2009, p. 24). The latency phase is where a child develops the social skills that influence their self-confidence through communicative interaction with others (Neto et al., 2018, p. 31).

Peter is very proud of his role as the captain in his group. Sometimes his pride in having such an important role makes Peter a little narcissistic and overproud of himself. "*Peter was a little annoyed with the children for knowing so much about the island. He wanted to be the one who knew everything.*" (Barrie, 2009, pp. 37–38). According to Vygotsky, a

child who plays a particular role will naturally live up to the rules of the role that they think attached to it and must be followed (Bodrova et al., 2013, p. 374).

As in the make-believe concept, a child is expected to play a different character than their usual, like stronger, more beautiful, or dangerous (Coleman, 2017, p. 374). In the peer group, it is natural that one of them would probably act 'more' and 'lead' the others due to certain reasons, age, body size, and others. Besides that, it is also because they cannot do it at home since there is someone more superior in the family already. When a child, particularly a boy was in the phallic phase, he wished to overpower his father but could not do so. Such desire usually is not completely disappeared but is concealed instead.

Knowing that his position requires him to always stand in the front, Peter does what is required to be a leader. Peter understands how to be a captain that others can depend on, and it is shown in. "*Peter, however--who was snoozing on the rock as well--could smell dangereven in his sleep.*" (Barrie, 2009, p. 69). According to Walton (1993, p. 29), a child in make-believe uses their imagination to involve themselves in it because they must at least put themselves aware of anything that has to do with what they imagine, which may include the characteristics of what they imagine.

For Peter, Captain Hook is the object of imitation because he is powerful, a pirate captain, and, most importantly, an adult. In the phallic phase, a child imitates a same-sex parent as a way to resolve their conflict desire and to get moral knowledge from the intellectual and skill activities (Neto et al., 2018, p. 30) Although Hook is an evil person, he is the only male adult available to be imitated.

Wendy's existence in Neverland becomes not only as the chance for Peter to learn moral knowledge, but also to have the lost object of love. This is gained by playing the role of a father. The absence of mother in phallic phase makes Peter missing the experience of having mother as the first object of love. Peter tries to substitute his desire for having a mother by asking Wendy to play role as a mother. It shows how children in the latency phase learn social values and grow relationships with peers while playing (Neto et al., 2018, p. 31). Another depiction can be seen clearly when Peter lets the other kids leave the cave before him using a kite after the battle with Hook (Barrie, 2009, p. 80). The latency phase is when a child begins to be concerned about their peers' relationships (Neto et al., 2018, p.31).

Although Peter's acts and remarks depict that he does not like parents and adults in general, he tries his best to play his role as a father and act like an adult, as appear in the expression "*You and me, and the little ones?*" (Barrie, 2009, p. 89); In the phallic phase, the identification process becomes a child's way to resolve his/her conflict (Oedipus or Electra complex) by adopting the same-sex parent's behavior (McLeod, 2008, p. 4). However, there would be a chance to do the same imitation again in the next phase. The latency phase enables Peter to learn to repress the desire that might arise again through this make-believe play. Peter's remarks are common for parents to say, and it can be the depiction of imagining the ideal parents for him.

Wendy as Mother/Adult

The departure of the Darlings children to Neverland might depict their big imagination, wish of exploration, rebellion against the rule system as they enter the latency phase. However, Wendy's acts show that she does not refuse the rules and obligations since she behaves maturely towards the other peers in Neverland. When Peter asks her to come to Neverland, Wendy has several concerns that she cannot leave her mother and worries her brothers are also involved (Barrie, 2009, pp. 27–31). The thinking of leaving her home and worrying about her brothers' involvement in things that might be dangerous shows how Wendy is well-educated about rules in the family. Although her childhood wishes finally win due to Peter's persuasion of the fun things they will get in Neverland (Barrie, 2009, pp. 31–32), Wendy still holds her maturity and moral knowledge wherever she goes. It is shown through her role as a mother figure and how she treats others with her maturity and

moral knowledge.

Wendy plays the mother role alongside Peter as the father in their make-believe. From the beginning of her encounter with Peter, Wendy has shown many signs of maturity despite her young age. In that part, Wendy is depicted as very disciplined about politeness and is a little annoyed when Peter is not polite, and when Tink does not respect her by mocking her while it is their first meeting (Barrie, 2009, pp. 21–24). Such behavior is influenced by how Wendy sees her mother. In the phallic phase, a child resolves his/her desire for having the opposite sex parents by imitating the same-sex parent's behavior. Although he/she successfully resolves it, the desire might not disappear entirely and will appear again in the next phase. The chance for it is not impossible to happen in the latency phase too. However, in this phase, it is an occasion where the ego attitude can be presented as shame or disgust if it goes against moral values (Neto et al., 2018, p. 31). In Wendy's case, she who has imitated her mother's attitude demonstrates it to Peter and Tinker Bell with morality value she has learned.

Wendy does her best to act and show a motherly behavior: telling stories to the kids and tucking them into bed (Barrie, 2009, p. 60), doing dishes and sewing socks while sitting by the fire (Barrie, 2009, p. 88). The reason behind this attitude has been stated in the previous paragraph, that because Wendy has seen her parents doing each of their roles and how they treat each other, which she observes and imitates. When playing, it is common for an ordinary child to behave above the average age they should be, more precisely above their daily behavior; as in their imagination, they are more above something than themselves (Bodrova et al., 2013, p. 371). Observation and imitation of the same-sex parent are one of the ways to resolve the desire in the phallic phase, and then in the latency phase, it is manifested through plays.

Talking about mature behavior, Wendy often shows it in her actions, such as when Peter does not say *'thank you'* to Wendy. She comes with something in her mind that she thinks could resolve it: *"I'll forgive you if you give me a kiss," Wendy said, turning her cheek to him.*" (Barrie, 2009, p. 22). It is possible to result from the phallic phase when a child shifts his/her previous desire to have the opposite parent. The affection a kid has from his/her phallic phase is developed and will be continued in the genital phase by replacing the fantasy sides to reality, but he/she will need preparation to shift it gradually, which comes in a latency phase (Neto et al., 2018, p. 30).

Wendy's role as a mother is not only showing romantic feelings but also teaching moral values. She teaches about being polite to parents: *"Children, go greet Father at the door."*, being neat and tidy: *"Children, go put your nightgowns on first."* (Barrie, 2009, pp. 88–89). Entering the latency phase gives a child the chance to explore and learn the joy of playing group games with peers (Neto et al., 2018, p. 31). Therefore, this kind of group game has Wendy applying the adopted behaviors she knows from her parents to the other peers.

Playing as a mother gives Wendy the feelings of the need to protect the ones she loves. Wendy shows her bravery as a mother *"...although she was so scared that her heart seemed to leap into her throat. Instead, she stood guard over them while they digested."* (Barrie, 2009, p. 69). The gradually developed affective feelings within a child in the latency phase shows how he/she replaces the desire from the phallic phase to reality (Neto et al., 2018, p. 30), which he/she can achieve. It results in their affection is not only limited to one person but more. Wendy imitates her mother's brave action to protect her and her brothers.

The Influence on Their Personality Development

Any activities done by children in their psychosexual development phase will gradually impact their later life when they have reached adulthood. As children quickly absorb many things they see and try, they will memorize them quickly and even practice them in their own life. Therefore, the role of adults in giving guidance to children is essential,

which is to make sure the path they choose is the right one based on even the smallest thing they do since they are still little kids. The children in the *Peter Pan* story shows that the make-believe they play with their imaginations impacts their development as they pass through the latency phase.

Children in the latency phase do activities to channel the desire that could not be achieved in previous phases. Then, they will gradually realize that their imagination resembles reality that does not meet their expectations (Barrie, 2009, p. 38). The Darling children like to imagine living as pirates, and Wendy has always been excited about mermaids. However, it turns out they still meet unpleasant reality, such as evil pirates and unfriendly mermaids. The activity or game that children play in their latency phase will allow them to learn social skill that helps them understand the situation in their society (Fouché & Holz, 2015, p. 409).

It is often in the story that the children are depicted to have big expectations in their imaginations that are supposedly fun but, turn out, are the opposite. It is when Peter has a battle with Captain Hook: "*It was not the pain of the bite but the pain and surprise of the unfairness that dazed Peter, making him quite helpless.*" (Barrie, 2009, p. 78). The word "unfair" expresses the children's feelings towards their reality. The games played in the latency phase allow children to develop social skills because they interact with others outside the family (Neto et al., 2018, p. 31), and helps them to know about their presence in society (Fouché & Holz, 2015, p. 409). While playing, the children realize that reality is not always as dreamy as what they have imagined.

While the children are playing, they may discover some flaws in themselves, no matter how hard they try to play their roles perfectly. Even Peter, who has great confidence in himself, tries to reassure Wendy that all they do are only 'make-believe' (Barrie, 2009, p. 89). Playing a family make-believe makes them realize that having a family is not a simple thing. A child playing make-believe is usually aware that the game he/she plays is based on imagination which then makes him/her does not believe everything in it although he/she performs it seriously (Coleman, 2017, p. 374). Peter's mischievousness makes Wendy in the end hopes Peter to adopt some of her father's strictness. However, Peter, after experiencing how complicated his role as 'father' might be become more certain to stay young and not to have a real family.

The children think they are happy without adults, but unconsciously they need the guidance of adults. When the other children are having fun, Wendy is the one who thinks differently. "... *It seemed to her that they had been flying for days now. Was the island called Neverland because they would never land? It certainly seemed a possibility!*" (Barrie, 2009, p. 34). She realizes that their imaginary Neverland would make them 'never land' if they act without guidance. In their latency phase, children's active minds will create imaginary situations (Fouché & Holz, 2015, p. 409) but are still aware that their actions are only based on imagination (Coleman, 2017, p. 374). Naturally, their mind will react when they need adult's help or guidance since they are still children who are still less in experience and knowledge.

Although the children want to create a fun imagination, they still get the bad side of it since their imaginative world is similar to their real world. The positive side is that they learn how to overcome that fear, although they know it will come again. Because in the end, challenges to social values always exist in every phase because at every phase of child development, it must be solved by adaptive activities that will contribute to maturation in his/her life (Fouché & Holz, 2015, p. 403). To successfully pass through the latency phase, children need to resolve their wishes and desires, which can also be the ones that are repressed from the previous phases. Here, the children learn how to shift the impossible desire with activities based on their skills involving external factors besides family, like doing a hobby, school homework, playing with peers, and other social activities that can positively impact their development. The children are doing well in processing their latency phase by the learning they get from activities. Interestingly, the children in *Peter Pan*, whom are thought only 'naughty' and only knows to have fun, are gaining and

developing from their play.

The most obvious character that gains development is Wendy. Because she plays the role of mother, she learns the good attitudes of being a good person, especially a good mother, which will be useful for her in the future. The story has many parts that depict Wendy with her bravery protecting the kids: "...although she was so scared that her heart seemed to leap into her throat. Instead, she stood guard over them while they digested." (Barrie, 2009, p. 69). By this, Wendy learns how a mother as an adult is a brave person who always protects her children. Through her role as a mother, Wendy learns to protect her brothers by overcoming her fear. Bravery is not always the gut to fight the fear towards a person, but it can also be a gut to admit mistakes. Tootles has his bravery to admit his mistakes when Peter asks who shot Wendy (Barrie, 2009, p. 53) despite the consequences he might receive. During the latency phase, children develop the abilities and skills with things and ideas that help them gain independence (Fouché & Holz, 2015, p. 409). This attitude is very positive; they already understand how to speak the truth and never be afraid to admit making a mistake.

One more positive attitude that may be taught to children is to play fairly with all those around them is Peter. Despite his naughty and bossy attitude, Peter is described as a sportive boy. Even though Hook is being unfair in one of their battles, Peter gives chance to him in their last battle to pick up his sword. It is all because he loves to win fairly. According to Meissner (1985) and Schultz, children will feel the need to be creatively competent without feeling inferior and lacking. Being fair is one way to lay a foundation for personality development. Although Peter is mischievous and always mocks his enemies, he knows well the nature of good and evil.

The children in the *Peter Pan* novel have a big fantasy, and it is part of their way of processing the latency phase. During their game activity playing the make-believe, the acts and remarks become part of their way in passing through this phase. Like choosing their roles, every choice they make has its reason based on their wish or desire. Then, not only they get the chance to manifest their wish through the make-believe, but also the opportunity to develop their personality and ability as the result of passing through the latency phase.

The Relationship between *Peter Pan* Unconventional Narrative Structure and The Problem of Children Latency Phase

Peter Pan novel has an uncommonly complex elements for a children literature, which explains how it depicts the latency problem of the children in the story. The layered subplots that narrate the life journey of Peter and Wendy make the main plot of this novel is intricate. The narration of the characters' life journey seems to have no plausibility. One example is on how Peter hated his parents' for determining his future and how he refuses being an adult, but still eagerly listen to Mrs. Darling's fairy tale and ask Wendy to play role as a mother in Neverland.

The layered plot that includes the subplot provides the personal side of the characters shows us the behavior during the latency phase and how it affects them. By showing the personal story of the children through the subplots, the story does not only focus on the main plot but also shows how every child's action and remark has a reason behind it. The reason can be based on the children's experience when they wish, dream, or fear something. Then, as the story goes by, how the children respond to those experiences results in something meaningful as their learning. That is how we can see the story's moral value by analyzing the children's development.

The development of child characters in the *Peter Pan* novel is related to the goal of children literature itself. Children's literature and fairy tales, folklore, or other stories for children almost always have a high moral lesson that teaches kindness is rewarded, and greed is condemned (Hoffman, 2006, p. 4). The complexity of *Peter Pan* novel does not cover its main message, which is not far too different from other children's stories in gen-

eral, to teach young readers about moral values. The intrinsic elements of *Peter Pan* show the latency phase of the children and how their development depends on the process. By then, we find the children's development depicts the moral value.

The plot layered with subplots opens the chance to see the deeper side of Peter Pan and Wendy. Their act, behavior, and remarks that some of them have no explicit correlation lead to the understanding that they have unique and complex personalities. However, with the concept of psychosexual development, those unique and complex personalities reflect the children processing their latency phase. The inconsistency and illogical points from the character's story can be explained their plausibility. The intrinsic elements and the latency phase concept are connected to describe how the children do the process and how it impacts their development.

CONCLUSION

Despite its status as children literature, *Peter Pan* novel does not narrate a simple children issue in a simple structure. Several implausible elements found build the narrative structure of the novel. The plot analysis shows that the novel has layered sub-plots that describe the characters' life journey or just provide additional information that is not very important to the development of the main plot. The setting depicts two different worlds that mix the reality and imagination. The character analysis suggests the child characters have complex personalities which are uncommonly possessed by children, such as choosing the role they play in make-believe play and the inconsistency they showed in playing the role they chose.

Furthermore, there are two important things from extensive analysis of the two child characters in the novel through a psychoanalysis approach. First, Peter and Wendy are in the age of puberty. The imaginative games they play depict the process of their latency phase. Second, the roles they play depict how they understand adult obligations, giving them the influence to develop. The make-believe gives the children a depiction of reality, especially of being an adult. The behavior imitation of adults they do in the latency phase is a manifestation of the desire substitution they previously had in the phallic phase. Although the children go to Neverland as a form of their exploration and rebellion against the phase to start learning about rules, obligations, and morality, their activities there eventually still include the rules and attitudes that develop their personality. The good influence in their development gives them knowledge about good things they can do in fulfilling their desire and the consequences of doing something out of morality.

Analyzing the complex structure of these elements explains how the latency phase can be seen through these elements, especially the from the children and their activities. Based on the analysis, the complexity of *Peter Pan* novel is not only shown by how the novel is structured in unique and layered plots, setting, and characters but also how the story can be observed from the topic of personality development in the children. It creates a relation between the analysis of the novel's structure with the story's issue of the problem of latency phase.

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