

Fatherhood Reflected in Marc Foster's *Finding Neverland* (2004)

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Abstract

This study is aimed to analyze : (1) the fatherhood in Marc Foster's Finding Neverland (2) the psychological statement of James Barrie who commit to be father in Marc Foster's Finding Neverland. The research is in form of descriptive qualitative analysis in analyzing Marc Foster's Finding Neverland (2004) movie as the object of the research. The data analyzed by using Psychology of Literature theory, Fatherhood theory, Anna Freud's Defense Mechanism, and Alter Ego theory. The researcher uses two types of data sources, they are main data and supporting data. The method of collecting data includes watching and reading, identifying, classifying, simplifying, and selecting. The methods of analyzing the data includes exposing, explaining, and interpreting. The result of the research, first, it shows that the main character reflected the fatherhood through the fulfillment of father's roles he is doing in Marc Foster's Finding Neverland such as being a companion, teacher, care provider, moral guide, role model, breadwinner, protector, and spouse. For the second, the psychological state of James James Barrie as he has psychological trauma, he uses repression and reversal as his defense mechanism to deal with his trauma, and he has also an alter ego or different personality.

Keywords: *psychology of literature, fatherhood, alter Ego.*

Introduction

Discussing about fatherhood, it certainly cannot be separated from the concept of parenting discussion. Father plays a little role in the children life but his role is very important in preparing and shaping the child's identity. Father is basically the breadwinner; he works for wages, while mother takes care of the children and housework. Being a father is often being a key to develop a child's confidence and self-esteem, as well as one that provides the earliest and most basic understanding of what a man is. The concept of fatherhood is not only restricted to the relationship between father and his biological children, but also to the children in his environment. The man can be an unmarried man or a married man who has no

any children, between a stranger man to the children, adoptive father, a bachelor, or the man who is included as relative in the family, etc.

Every man has a natural desire to become a father, it could be a man who has children, a married man who is about to become a father or an unmarried man. For biological fathers, they give and share their lives for their generations, teaching their children to be better. Their life will be more challenging and meaningful, because they officially become a father. However, for men who do not have children, even those who have not married yet, those who have the desire to become a father are still focused on their own lives, still meeting their own needs and comfort, they have not share their lives with their own children and are also inexperienced.

So, this study will focus on the similar discussion which has been reflected in movie entitled *Finding Neverland*. *Finding Neverland* is an historical drama fantasy movie directed by Marc Foster and written by David Magee. The script was taken based on the play *The Man Who Was Peter Pan* by Allan Knee. *Finding Neverland* was released on September 4, 2004 in United Kingdom and on November 12, 2004 in United States. The movie is based on the true story of J.M. Barrie, he is a famous author and one of his work is Peterpan. This movie tells us how he got an idea so he could write the story of Peterpan. There are some famous actors who played in this movie, they are Johnny Depp, Kate Winslet, Julie Christie, Radha Mitchell, Freddie Highmore and others.

Literary Review

Psychology of Literature

Psychology and literature are two different fields of knowledge, but they are still related to one another. Both of them deals with the human behaviors, thought, expression, and motivation. Literary works currently have passed through many developements and now have become a material study for understanding life after previously being produced only as a place to express feelings that prioritize aesthetics. Literature is a work created by humans and related within such field as history, philosophy, sociology, psychology, etc. It is also called as work of art because most of literary works are created from the imagination and thoughts of

the author himself. There are so many genres in literature and the major literary genres are theatre, short story, poetry, and novel which convey ideas and feelings to each other by means of various structures, styles, and discourse.

Furthermore, Wellek and Warren (1956:81) in his book *Theory of Literature* interpreted psychology of literature as several definitions of 'psychology of literature' as follows:

1. Psychological study of the writer as the type and as individual.
2. Psychological study of the creative process.
3. Psychological of literature that studies psychological types and laws present within works of literature.
4. Psychological effects of literature upon its readers (audience psychology).

Psychology has a significant place in the literary works analysis and it establishes the individual as the focus of their studies and analysis. The study of psychology in literature can be used to explore things and phenomena of human life by applying the concept of psychology in literary works. It can be the writer psychological condition, the process of making the work, the psychological conditions or the cases related to psychological study within the works, even its effect upon its reader.

Fatherhood

Fatherhood is a social concept that incorporates the rights, duties, responsibilities, and status of becoming a father. The first refers to the connection (whether biological or social) made between a specific child and a specific man. The second refers to behavior; the real "performing" parental activities. The third relates to the more specific ideologies and to public definitions associated with being a father. Galasiński (2013) defined fatherhood as an identity, contextual and temporary, established in a specific social context in which a man performs being a father, also an ideology, a social construct.

Fatherhood is discursively constructed, it is invoked by social representations. Marsiglio (1995:3) has observed that fatherhood 's generic cultural image tends to indicate that the father and child are biologically related, or at least by adoption. While these concepts may be applied to stepfathers to an extent. Indeed, Zoja in *Galasiński* (2013) indicated that biological parenthood is not adequate for the

existence of fatherhood. Fatherhood is embedded in discourses that are bound by time and space. It means that the involvement of fatherhood is not only restricted in biological father, it also can from the children's relative, in their environment. The man can be an unmarried man or married man who have no any children, between a stranger man to the children, adoptive father, a bachelor, or the man who is included as relative in the family, etc.

Lamb and Tamis (1981) summed up several opinions from researchers, theorists, and practitioners that they no longer hold to the simplistic idea that fathers play a one-dimensional and universal role in their families and in the eyes of their children, as opposed to earlier conceptualizations of father roles that often centered very narrowly on breadwinning. Instead, they agree that father play a variety of important roles, such as *breadwinners*, *companions*, *care providers*, *spouses*, *protectors*, *models*, *moral guides*, *teachers*, whose relative significance differs through historical and subcultural periods.

Defense Mechanism

Defense mechanism are mental processes that tend to minimize anxiety. This defense mechanism may also be defined as responses that are not recognised in an attempt to shield themselves from emotions or painful feelings such as fear and guilty. According to Anna Freud (1936:42), defense mechanism is to define the struggle of the ego against painful or unendurable thoughts or affects.

While Anna Freud in Kelland (2020:124) believed that the defense mechanisms develop with the three structures of personality they are, the id, ego, and superego. As the id demands the fulfillment of its impulses, in compliance with the external demands of society and the internal representation of those demands in the superego, the ego tries to restrain the id. When these factors come into conflict, and the ego is unable to overcome the conflict easily, anxiety arises. The ego turns to defense mechanisms to help relieve the anxiety, and to continue restricting the impulses of the id. Anna Freud identified ten significant defense mechanisms that had developed at that time from psychoanalytic literature.: regression, repression, reaction formation, isolation, undoing, projection, introjection, turning against the self, reversal, and sublimation.

Alter Ego

According American Psychological Association (APA), alter ego is “a second identity or aspect of a person that exists metaphorically as his or her substitute or representative, with different characteristics” (<https://dictionary.apa.org/alter-ego>). Alters can be understood as rather desperate attempts to disavow and minimize the impact of overwhelming life events, It can be understood that this other personality has always been an idealized version of someone, one that he does not realize and can only desire.

Identity change in the alter ego is carried out consciously and always within the original identity. In other words, there is no recollection of the process of character change in people with alter egos. In addition, the original identity also has full authority both in terms of identity exchange and in terms of full awareness. If they feel as if they need this alternative identity to emerge in their situation, they can initiate it and change it themselves.

Research Method

The researcher uses descriptive qualitative as a research method. Cresswell (2009) defined qualitative research is a way of investigating and interpreting the meaning of a social or human issue ascribed to individuals or groups. The methods of research includes evolving questions and techniques, data typically collected in the setting of the participant, inductively constructing data analysis from specifics to general themes, and interpretations of the significance of the data by the researcher (p.22). Qualitative research is a research method that generates written or spoken descriptive research data that can be observed. It is called qualitative since the data obtained are in the form of sentences. The design of this analysis is descriptive research to gather information in order to obtain an accurate definition of the established status, but also an attempt to map the interrelationship between the facts, which will provide a deeper insight into the phenomenon.

The object of the research is a movie entitled *Finding Neverland* (2004) which the manuscript is written by David Magee based on the play *The Man Who Was Peter Pan* by Allan Knee. This movie is directed by Marc Foster and released on September 4, 2004 in United Kingdom and on November 12, 2004 in United States. Its duration is 1 hour and 41 minutes. The types of data are in the form of

subtitles of the movie. The method of collecting data includes watching and reading, identifying, classifying, simplifying, and selecting. The methods of analyzing the data includes exposing, explaining, and interpreting.

Discussion and Findings

The Analysis of Fatherhood Reflected in Marc Foster's *Finding Neverland* (2004)

James James Barrie as a Companion or Friend

- Jack L. Davies : "Return the boy to us, you nasty Injun."
J.M. Barrie : "Our people teach boy Indian ways, make him great warrior. Our chief, Running Nose, never let him go."
Jack L. Davies : "Bang, bang, bang!" (Shot James several times with his toy gun)
J.M. Barrie : (Shot and dying) "Me wounded, Peter. Time's short. You go. spread wings and soar like eagle above enemy. Fly back to our chief. Tell her of my brave defeat."
Peter L. Davies : "That's crazy. Indians can't fly."
(Foster:2004, *Finding Neverland*: 00:17:11-00:17:40)

After James and Davies first met in the garden, they began to meet frequently. In the scene above, James and his four Sylvia children played a drama about James, an Indian who kidnaped Peter and made him his son who will also become an Indian. Sylvia who was shining shoes, was also happy to see them playing together. In the play, Peter was originally part of Jack, George, and Michael. They did not accept Peter was kidnapped from them. They asked James to return Peter, until a shootout occurs between Jack and James. James was shot by Jack and dying, he told Peter with beautiful words to return to their chief and told them about James' brave defeat.

From this scene it can be seen that James and the children are playing in the garden behind the Sylvia house. A home owner certainly will not allow strangers or new people to play in their home area, especially with their children. On the contrary, they seem to have a very close relationship even though in the film, it is only seemed as having met for the third time. James had successfully made friends with the Davies. It is also means that the level of their friendship seemed very close, like with family or relatives, because they already trust each other.

James James Barrie as a Teacher

Peter L. Davies : *"I still have no idea what to write."*
J.M. Barrie : *"Write about anything. Write about your family. Write about the talking whale."*
Peter L. Davies : *"What whale?"*
J.M. Barrie : *"The one that's trapped in your imagination and desperate to get out. Come sit down. (Peter is sitting down beside James) I have actually begun writing about the adventures of the Davies brothers myself."*

(Foster:2004, *Finding Neverland*: 00:29:15-00:29:36)

James took Sylvia's children to his theater one day. The children were free to play as much as they want using the theater's property. However, Peter did not. When the other brothers were enjoying in the play, he watched them from the audience seats and instead comment on the non-original properties that he previously thought were original. At that time, James took out a journal and gave it to Peter, so Peter could start to write anything.

From the explanation above, we can see that James wanted Peter to start writing a play, anything about the adventures of him and his brothers, about the family, and even about his imagination. It is done by James because he realized that all this time only Peter who had been curious about how to write and what James was writing. Of the four siblings, only Peter had difficulty developed his imagination. Peter thought like an adult and expressed everything as it was. He couldn't enjoy every game that James and his brothers played. Just like Peter's own father, James didn't want Peter to grow up too fast. He wanted Peter to enjoy his childhood, have a high imagination, high curiosity, and like to play with other children. Therefore, James kept trying to motivate Peter and taught him how to write a play. Indirectly, James wanted to teach things that Sylvia did not teach his children and that James' parents did not teach him when he was a child.

James Barrie as a Moral Guide

J.M. Barrie : *"Look at that. How magnificent. The boy's gone. Somewhere during the last 30 seconds, you've become a grown-up. Right then. I think you should be the one to talk to her, George."*
George L. Davies : *"But I wouldn't know what to say."*
J.M. Barrie : *"You'll do fine. You'll do just fine."*
(Foster: 2004, *Finding Neverland*: 01:01:48-01:02:13)

When James was talking with the producer, the Sylvia children suddenly came to see James. George, Sylvia's eldest son, wants to talk about something important

about his mother's worsening condition. James has given up on persuading Sylvia to seek treatment; he also encourages George to talk to his mother. George is the only one who has become adult; he must have the courage to ask his mother to seek treatment for the common good.

From the explanation about, it can be seen that James is trying to build the character of George. As the eldest boy in his family, therefore he must learn to decide what is good for himself and his family and vice versa. James keeps urging George to persuade his mother, because George is the child who most understands the situation of the family, perhaps his mother will obey him. James teaches moral values that George must care about other people, even though not himself but that person is his mother, if something bad happens, it will also have an impact on him.

James Barrie as a Role Model

Peter L. Davies : (opens a his journal book) *“Mother pasted it back together... after I ruined it. And then I saw the play. I just started writing and I haven’t been able to stop.*

J.M. Barrie : *“She would be very pleased to know that.”*

(Foster:2004, *Finding Neverland*: 01:33:10-01:33:30)

The dialogue was taken after Sylvia's funeral. James came near to Peter who was sitting alone in the park. When Peter saw James, he almost leaving but James held him. Peter opened the journal book which James gave to him and which he had tore when he was angry. His mother had pasted it back together, because she wanted to see Peter can develop his imagination and wrote some play for her. There, Peter told James that right after he saw James’ play, he started writing and had not be able to stop. Then, James said that his mother would be very happy to know that, that was one of Sylvia’s hope.

From the explanation above, it can be seen that finally Peter make James as his role model by becoming a playwright. At first, James urges Peter to start writing, because Peter cannot develop his imagination which makes him unable to write. Now, Peter has found himself. Because James is never tired of teaching Peter to write, finally he is able to motivate Peter through his play which makes Peter's name as the name of the main character in his play, from that Peter became interested in writing plays.

James Barrie as a Breadwinner

- Mrs. Du Maurier : *"I'm going where I'm most needed. And I can certainly see to it that this house is managed without resorting to your charity."*
- J.M. Barrie : *"It isn't charity, Mrs du Maurier. I was only trying to help, as a friend."*
- Mrs. du Maurier : *"Have you no idea how much your friendship has already cost my daughter? Or are you really that selfish?"*
- (Foster:2004, *Finding Neverland*: 00:54:31-00:54:50)

In the quotation above, Mrs. Du Maurier and James was talking privately. Mrs. Du Maurier wanted James to stay away from Sylvia because she thought James would have a bad impact on Sylvia. People already know about the closeness of Sylvia, a widow with four children and James, a married man, so it will be difficult for Sylvia to get a new husband. Mrs. Du Maurier also decided to move into Sylvia's house. She wanted to directly manage her family's daily activities without the charity from James. Even though James said, he was only trying as a friend.

Throughout the film, it is not clear or even shown that James is helping Sylvia financially. but in the dialogue, the role of James as a breadwinner is shown by the conversation between Mrs. du Maurier and James. Although, it is not clear what kind of charity James gave to Sylvia and his four children but the dialogue was enough to prove that James also helped the Davies financially.

James Barrie as a Protector

- Mrs. du Maurier : *"Sylvia has requested a co-guardianship for the boys in her will. You, Mr Barrie, and myself."*
- J.M. Barrie : *"And what do you have to say about that"?*
- Mrs. du Maurier : *"I shall respect my daughter's wishes. Something I should have done more of while she was alive. But if you feel you're not ready for such a commitment, I assure you I can certainly look after the boys by myself."*
- J.M.Barrie : *"Do you think I could abandon those boys?"*
- (Foster:2004, *Finding Neverland*: 01:32:05-01:32:39)

It was a dialogue between Mrs. du Maurier and James after the funeral of Sylvia. Sylvia's mother tells James about co-guardianship of the children that are requested by Sylvia, they are James and his mother. She also said that if James wasn't ready for the commitment, she would take care of it herself. Then,

answered by James with a question that do you think he could he leave those children?.

From the explanation above, it can be seen that Mrs. du Maurier, who at the beginning rejects James's presence in her daughter's life is now starting to accept James. She tells James Sylvia's will and James approves it. This means that Sylvia already fully believe in James will be a co-guardianship. When James agrees to that, it also means that he could look after the children in all life aspects. He would protect the children.

The Psychological State of James who commit to be a father in Marc Foster's *Finding Neverland* (2004)

The researcher analyzes the alter ego of the main character, James Barrie. He had a different personality when he was at home with, Mary, his wife and when he was with Sylvia and her four sons. Before that, the researcher analyzes the trauma and the defense mechanism that James experienced so that he has a different personality.

Alter Ego

1. Barrie towards Marry

Mary : "Well, aren't you going to speak?"
J.M. Barrie : "What would you like me to say? Curious how late Mr Cannan stayed, I suppose. And then, let's see. What comes next? No later than you were out, James. And how is Mrs Davies this evening. Oh, yes, I would have a great answer for that one, wouldn't I?"
Mary : "How dare you. This isn't one of your plays."
J.M. Barrie : "I know that, Mary. It's quite serious. But I'm not ready for this conversation, wherever it may lead. Perhaps we can talk in the morning, yes? Good night then."

(Foster:2004, *Finding Neverland*: 00:50:28-00:51:13)

The dialogue occurred after James came home from his cottage where Sylvia and her four children were on vacation. When he got home, he found his wife was chatting with a man named Mr. Collin. Since James opened the door he had looked tired, irritated, and his face was sullen. Either because Sylvia was sick, or because it was late at night and a man was visiting her house. Because it was late at night, the man went straight home. James was just silent and did not really respond to the man until Mary asked if James wouldn't say anything. Then James answered irritably that he was not like her, who every time James came home

always asked a few things about Sylvia that James had just met. They also argued a little, although it was not considered a big problem.

From the explanation, it can be seen that there was a change in James's expression and behavior. He turned into a quiet person, easily provoked, emotional, and a gloomy face.

2. Barrie towards Sylvia and her children

This is very different when James is going to visit Sylvia's house. It can be seen in the dialog bellow,

(Michael opens the door, James is in front of the door, he shocks).

Sylvia L. Davies : *"You'll be sick tomorrow"*

George L. Davies : *"I'll be sick tonight"*

(James come in, George, Jack, and Sylvia held back laughter)

Sylvia L. Davies : *"James. We're just having some tea. You remember my mother, of course."* (still held back her laughter).

J.M. Barrie : *"Yes. Of course. How do you do?"*

(Foster:2004, *Finding Neverland*: 00:53:10-00:53:29)

James visited the house of Sylvia in the style of an Indian, he crossed his cheeks with white and red dye and wore a feathered hat to make him look more Indian plus, in his hand, he was holding a toy duck, which when he nodded it would make a sound.

From the dialogue above, James already looks very different when he is in his own house and when he is in Sylvia's house. James was very enthusiastic about meeting Sylvia and Sylvia's children. He is also very confident with his ridiculous appearance, he is not even embarrassed when he meets Sylvia's mother. From the comparison of the two events, it can be seen that James felt uncomfortable at home with Mary and instead he was more comfortable around Sylvia and her four children. Perhaps, James couldn't enjoy his childhood by developing his imagination with his friends. Therefore, James is more comfortable and prefers to play with the Davies. He can develop his imagination and can use it as a reference for making new plays.

Psychological Trauma

J.M. Barrie : *"... I lost my elder brother, David, when I was just Peter's age. And it nearly destroyed my mother."*

Sylvia : *"James, I'm so sorry. Your poor mother. I can't imagine losing a child."*

J.M. Barrie : *"Aye. She didn't get out of bed for months. She wouldn't eat. I tried everything to make her happy, but... she only wanted David."*

So... one day... i dressed myself in David's clothing and I went to her. "

Sylvia : *"You must have frightened her to death."*

J.M.Barrie : *"I think it was the first time she ever actually... looked at me. And that was the end of the boy James. I used to say to myself he'd gone to Neverland."*

(Foster:2004, *Finding Neverland*: 00:31:45-00:32:50)

James told his life story to Sylvia when he was a child, he said that his older brother, David, died when James was Peter's age. James' mother felt so lost that her son died, she did not get out of bed, did not even want to eat. James tried to cheer him up like before, but his mother only wanted David. One day James wore David's clothes and that's the first time his mother finally looked at James. James felt his identity lost. His mother whom he loved and the only person he trusted, saw himself not as James anymore but as David. Then, he always said to himself that he had gone to Neverland. Sylvia who heard it felt very sorry, as a mother she couldn't even imagine losing a child.

From the explanation, indirectly, we can see that James has psychological trauma due to not being considered a child and neglected by his own mother. James suggests to himself that the figure of James is ended and had gone to Neverland. Neverland is the most wonderful place created by James' imagination, where he is free to express his desires, where he is free to do as he pleases, and where he finds the happiness. He do this consciously to reduce his dislike for himself who is no longer James. After losing his identity and living as someone else, James's suffering might end after his mother died. Then, he was finally able to live by being himself, a famous writer and proudly using his own name. However, it seems that the trauma that still remains in his unconsciousness, makes him prefer to sit still and imagine, he is a little indifferent to his real life and his family.

James' Defense Mechanism

J.M. Barrie : *"Aye. She didn't get out of bed for months. She wouldn't eat. I tried everything to make her happy, but... she only wanted David. So... one day... i dressed myself in David's clothing and I went to her. "*

Sylvia : *"You must have frightened her to death."*

J.M.Barrie : *"I think it was the first time she ever actually... looked at me. And that was the end of the boy James. I used to say to myself he'd gone to Neverland."*

(Foster:2004, *Finding Neverland*: 00:32:02-00:32:51)

James said that since his mother was depressed because her eldest son died. His mother only wanted to look at James after James dressed in David's clothes, and his mother did not look at him as James, but as David. That is where James thought that he doesn't matter anymore, a boy James was over. He had gone to Neverland.

From the following explanation, it can be seen that there is an inner psychic conflict caused by the ego's refusal to acknowledge, face, and ultimately integrate unwanted influences arising from the unconscious. James's ego actually refused the feeling of unwanted by his mother, but because he cared about his mother, he was follow what his mother wanted with dressed like David. James uses repression as a defense of himself, to maintain his feelings that are contrary to the inner being felt by burying feelings of anxiety, threatening, unwanted desires, and disturbing desires into his unconscious.

Then, James performs a reversal defense mechanism. He is worried about his life because of his mother. He is willing to lose his identity and live by being someone else. The anxiety that causes James to reverse is due to id James who wants to feel secure about his life by being himself; on the other hand he has to be David so that his mother no longer ignores him and considers that he exists. The ego is afraid of his life being someone else's. Superego James said he must not hate his mother. So, James turned his hatred and anxiety for his mother into self-hatred. He said that the boy James was end and that he had gone to Neverland.

Conclusion

The researcher concludes that there are two topics which need to be made clearly to expose fatherhood of the main character in the movie and psychological state of the main character who commit to be a father.

The first topic exposes Fatherhood which reflected by James Barrie who plays many father's roles to a widow and her four children. The character reflected the roles of father by himself in such ways as companion, teacher, care provider, moral guide, role model, breadwinner, protector, and spouse.

Whereas, the second topic of the main character is about psychological state of main character who commit to be a father. The main character have a

psychological trauma, he uses repression and reversal as his defense mechanism to deal with his trauma, and he has an alter ego or different personality when he is in the home with his wife and when he is with the widow with her four children. All of those points are actually related one to another to explain and to interpret the reflection of fatherhood and psychological state of the character in the movie.

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