

**LOST IN TRANSLATION:
A POSTCOLONIAL READING OF JANICE HONEYMAN'S *PETER PAN***

By

TAMARA LOUISE KENNY BEZUIDENHOUT

A dissertation submitted in fulfilment of the requirements for the degree

Master of Arts in Drama and Film Studies

in the Department of Drama at the

UNIVERSITY OF PRETORIA

FACULTY OF HUMANITIES

Supervisor: Professor Marié-Heleen Coetzee

July 2012

ABSTRACT

This dissertation explores the ways in which Janice Honeyman's 2007 *Swashbuckling Adventure, Peter Pan, The Pantomime* represents notions of nation and identity in post-apartheid South Africa. In order to accomplish this, this study argues that despite the carnivalesque elements of the genre of pantomime and its potential to subvert the status quo, Honeyman's translation of *Peter Pan* reinforces the imperialist ideology embedded in the source texts of Barrie's 1904 and Disney's 1953 *Peter Pan*. Through an exploration of colonialism and imperialism, and postcolonial studies with specific reference to the works of Bhabha (1990, 1994), Anderson (1991) and Said (1979, 1994), this discussion follows an examination of white Victorian British masculinity and imperialist ideology as it applies to *Peter Pan* to support the argument that through a process of translation, achieved through the techniques of Disneyfication and *double localisation*, the Barrie and Disney texts have been translated from their original contexts into the South African postcolonial and post-apartheid context. The argument concludes that in doing so, Honeyman has neglected to provide counter-discourses to the imperialist ideologies in the source texts and has reinforced the racial and gender stereotypes found therein, supporting the colonial power axis of the original text and colonial re-presentations of identity and nation.

KEYWORDS: colonialism, Disney, Disneyfication, *double localisation*, hegemonic masculinity, identity, imperialism, Janice Honeyman, JM Barrie, nation, pantomime, postcolonialism, *Peter Pan*

EKSERP

Hierdie verhandeling ondersoek die wyse waarop Janice Honeyman se 2007 pantomime *Peter Pan* begrippe van nasie en identiteit in post-apartheid Suid-Afrika verteenwoordig. Ten einde dit te bereik, sal hierdie studie argumenteer dat ten spyte van die karnavaleske elemente van die genre eienskappe van pantomime en die laasgenoemde se potensiaal om die status quo te ondermyn, Honeyman se vertaling van *Peter Pan* die imperialistiese ideologie onderliggend in Barrie se 1904 toneelteks en die Disney 1953-film teks van Peter Pan versterk. Deur middel van 'n verkenning van kolonialisme, imperialisme, en postkoloniale studies met spesifieke verwysing na die werke van Bhabha (1990, 1994), Anderson (1991) en Said (1979, 1994), volg hierdie bespreking 'n ondersoek van die imperialistiese ideologie van die wit Victoriaanse Britse manlikheid soos van toepassing op Peter Pan om die argument te ondersteun dat deur 'n proses van vertaling, wat bekom is deur die tegnieke van Disneyfikasie en *dubbel lokalisering*, Barrie- en Disney-tekste vertaal is uit hul oorspronklike kontekste in die Suid-Afrikaanse postkoloniale en post-apartheid-konteks. Deur dit te doen, kom die argument tot die gevolgtrekking dat Honeyman versuim het om teen-diskoerse te gee aan die imperialistiese ideologieë in die brontekste en versterk die rasse-en geslag stereotipes wat daarin gevind word, die ondersteuning van die koloniale magte as van die oorspronklike teks en her-verteenwoordiging van koloniale beelde van identiteit en nasie.

DECLARATION

I, TAMARA LOUISE KENNY BEZUIDENHOUT, declare that this dissertation is my own, unaided work, except where indicated in the acknowledgements, the text, and references. It is submitted in fulfilment of the requirements for the Master of Arts in Drama and Film Studies at the University of Pretoria, Pretoria. It has not been submitted before in whole or in part, for any degree or examination at any other university.

TAMARA LOUISE KENNY BEZUIDENHOUT

Signature

Date: July 2012

ACKNOWLEDGMENTS

When I started this dissertation, I was arrogant enough to believe I could take on a project of this scale without any assistance or support, and that I would be able to complete it in half the time it takes most students. As I have progressed, I have come to the realisation that much like raising the child who wouldn't grow up, a study like this requires the energy and devotion of a small village to be coaxed, and at sometimes, forced, into completion – and I would like to take this opportunity to acknowledge and thank those who have supported me through this process, and to whom I will be eternally grateful.

Firstly, I would like to thank my supervisor, Professor Marié-Heleen Coetzee, for her leadership, academic guidance and unlimited patience in working with me on this project. It has been a long journey, but we have finally made it to the end. I am further indebted to Dr Denyse Webbstock for her boundless support during this process, as well as for assisting me with editing the final draft of the dissertation. To Dr Lis Lange I will be ever grateful for her taking a special interest in my work and offering me guidance, encouragement and a swift kick up the pants when I needed it most. I would also like to thank Gloria Castrillón for her advice and comments on early drafts of this dissertation; and Rinda Smit and Mallory Botes for their assistance in putting the final document together.

I would like to thank my parents, Ant and Debbie Kenny, for their unyielding love, support and for always believing that I am capable of more than I think I can achieve. To my friends, family and colleagues who took an interest in my studies, and offered their support and encouragement throughout the journey, thank you.

Finally, I would like to thank my husband, Neels Bezuidenhout, for standing by me through every part of this process: for riding every wave, for pushing me when I needed it, for leaving me alone when I couldn't face the pressure, and for just sitting with me when I couldn't work by myself. I love you and thank you.

TABLE OF CONTENTS

CONTENT	PAGE
APPENDICES	III
LIST OF FIGURES	III
CHAPTER 1: INTRODUCTION	1
1.1 Introduction.....	1
1.2 Pantomime in South Africa.....	7
1.2 Research problem, objectives and approach	11
1.2.1 Research problem.....	11
1.2.2 Research question	12
1.2.3 Research objectives.....	12
1.2.4 Research approach	13
1.3 Limitations of the study	15
1.4 Working definitions	17
1.5 Structure of the Dissertation	19
1.6 Conclusion	23
CHAPTER 2: PANTOMIME: THE SPREAD OF A “NATIVE BRITISH ART FORM”	24
2.1 Introduction.....	24
2.2 Pantomime: A brief overview	27
2.3 A developing art form.....	28
2.4 Pantomime and the imperial project	34
2.5 The carnival of Christmas and pantomime	39
2.6 Genre-characteristics of traditional pantomime.....	45
2.7 ‘Traditional’ Christmas pantomime ‘today’	50
2.8 Conclusion	53
CHAPTER 3: PETER BREAKS THROUGH.....	55
3.1 Introduction.....	55
3.2 The sun never sets on the British Empire	65
3.3 The island come true	70
3.4 Betwixt and between.....	77
3.5 The return home	82
3.6 “What is your name?”	91
3.7 Conclusion	97
CHAPTER 4: PETER PAN, THE BOY WHO WOULDN’T GROW UP	98
4.1 Introduction.....	98
4.2 Who is Peter Pan?	101

4.3	“Soon I should be a man?”	103
4.4	Barrie meets Disney	107
4.5	The Neverland Nation.....	109
4.6	“To die will be an awfully big adventure”	113
4.7	Peter, the Great White Father.....	115
4.8	“Wonderful boy”	120
4.9	“One girl is more use than twenty boys”	122
4.10	“A few little beasts hissed”	133
4.11	“No one is going to catch me and make me a man”	136
4.12	Conclusion	139
CHAPTER 5: TRANSLATIONS WITHIN JANICE HONEYMAN’S <i>PETER PAN</i>		141
5.1	Introduction.....	141
5.2	A brief study of translation in the context of theatre	148
5.3	Reproductions and Disneyfication.....	156
5.4	Audiences and sponsorships and <i>double localisation</i>	167
5.5	Conclusion	172
CHAPTER 6: JANICE HONEYMAN’S PANTOMIME OF <i>PETER PAN</i>		174
6.1	Introduction.....	174
6.2	Units of analysis.....	177
6.2.1	Extra-textual Factors	179
6.2.1.1	Casting Choices	179
6.2.1.2	Theatrical space and time.....	184
6.2.1.3	Representation of identity markers	190
6.2.1.3.1	Race.....	191
6.2.1.3.2	Gender.....	197
6.2.1.4	Language.....	211
6.2.1.4.1	Spoken Language as a measure of status	213
6.2.1.4.2	Music, choreography and dramatic language	218
6.3	The Pantomime	220
6.4	Double localisation	221
6.5	Conclusion	223
CHAPTER 7: CONCLUSIONS AND RECOMMENDATIONS.....		225
7.1	Introduction.....	225
7.2	Chapter summary	226
7.3	Possible future avenues of study and stagings of <i>Peter Pan</i>	230
7.4	Conclusions.....	230
SOURCES CONSULTED.....		249

APPENDICES

ANNEXURE 1: Janice Honeyman - Professional biography and awards.....	233
ANNEXURE 2: Gender and racial composition of casting of characters.....	236
ANNEXURE 3: Scenic breakdown	237
ANNEXURE 4: Table 3: The alignment of Honeyman’s <i>Peter Pan</i> to Taylor’s conventions of traditional pantomime	240
ANNEXURE 5: Plot comparison between Walt Disney’s <i>Peter Pan</i> and Janice Honeyman’s <i>Peter Pan</i>	243

LIST OF FIGURES

Figure 1: Conceptual Framework.....	22
-------------------------------------	----

CHAPTER 1: INTRODUCTION

“The fascinating thing about theatre, whether it’s for a director or an audience, is it always gives them more insight than they had before”
(Honeyman in Lucas and Christie 2010).

1.1 Introduction

This study takes the construction and representation of identity and nation in post-apartheid¹ South Africa by means of theatre as its central theme. It investigates the ways in which a selected theatre genre, namely pantomime, engages with a postcolonial² and post-apartheid discourse of national identity in South Africa. This study uses Janice Honeyman’s *Swashbuckling Adventure, Peter Pan, The Pantomime* (hereafter referred to as *Peter Pan*) as an example of such a pantomime that engages in representations of nation, nationhood and identity. In the post-apartheid era, the identity of the *nation* is a common theme in both popular culture and in academic texts. For example, through the promotion of activities such

¹ The South African apartheid era extended philosophically, politically, legislatively and socially from 1948 to 1994, however from the earliest colonial settlements, the policy of racial separation was encouraged. Invented by the Afrikaner Nationalist Party, the concept of ‘apartheid’ was intended to ensure economic and social control for the white minority over a substantially larger African, Indian and mixed race ‘coloured’ majority. This control was ensured through the implementation of a number of laws segregating the population along racial and ethnic lines, enforced through oppression and police brutality. As a result of increasing national and international pressure, as well as negotiations with banned political party, the African National Congress (ANC), on 2 February 1990 South African President, FW de Klerk, announced the release of imprisoned ANC leader, Nelson Mandela. On 27 April 1994, South Africa held its first democratic elections, at which time Mandela was elected President of the country, marking the end of apartheid. In relation to this study, this term post-apartheid therefore refers to the time period after the end of apartheid (post-1994), but also to this as the political and social context that South Africa finds itself as the different races, ethnicities, and language groups try to negotiate a shared understanding of unity, where in the past there has only been division and oppression. (Africana Encyclopaedia 2012:[sp]). The question remains whether a legislative end to apartheid ended apartheid in conceptual, ideological, popular or economic arenas as well.

² Post-colonial, as hyphenated, is generally used in reference to times and issues that are post the colonial period, whereas postcolonial, un-hyphenated, refers specifically to the study and theory of postcolonialism as a discipline. In terms of this study, post-colonial in the South African context is taken to be understood as the time after the declaration of independence from the British. On 31 May 1910, South Africa was declared a Union and therefore was no longer a colony under British rule. While postcolonial theorists such as Ashcroft, Griffiths and Tiffin (2002) would argue that the issues raised as a result of colonial domination do not simply end with a declaration of independence, as is discussed in 3.3, it is necessary to provide an historical frame within which to contextualise this study, and then to consider these issues within this context. Further to this, some have argued that postcolonial South Africa has only been achieved with the end of the National Party’s apartheid era, as apartheid continued the ideological Othering imposed by colonialism. For the sake of this study, the post-colonial period will be considered as beginning when South Africa was declared a Union, and the post-apartheid period will be considered as beginning after the first democratic elections in April 1994.

as national sporting events such as the 1995 Rugby World Cup and Football World Cup (2010) tournaments, and bids for the Olympic games, South Africans have expressed ideas of national identity and national unity with the slogan “one team, one nation” (Rugby World Cup 1995 2009:[sp]). Similarly, the national anthem³, Nkosi Sikelel' iAfrika, promotes inclusivity and uses several of the eleven official languages (South Africa’s National Anthem 2009:[sp]). South African theatre has also been responsible for, and active in, representations of South African nationhood in its many and varied cultures⁴, traditions, languages and practices. In addition, cultural events such as the National Arts Festival held annually in Grahamstown attract artists from both the visual and performing arts, and provide diverse expressions of South African arts and culture (National Arts Festival 2009:[sp]). With the latter in mind, in both pre-and post-apartheid South African theatre has been a reflection on and a reflection of the people of South Africa, their differing histories and more specifically, the stories making up the country’s identities. These stories are located in an unsettled dialectical tension within the notion of the ‘rainbow nation’⁵.

At the same time, South African theatre has a long history of importing, translating, and reforming a variety of European scripts and stories, including Shakespearian texts; and of staging them in different and innovative ways. Post-apartheid, the practice of theatrical

³ A history of the development of the South African National Anthem notes the development of the anthem, as well as the changes made to be more inclusive and representative of the South African population.

⁴ This study does not claim to promote a singular, homogenous definition for a South African culture, but rather acknowledges that as a country, South Africa is made up of a multitude of cultures which has led it to be referred to as the ‘rainbow nation’. This cultural diversity draws on a rich and various oral, textual and ritual traditions as well as incorporating many different religious and spiritual beliefs. In addition, the country includes a wide variety of traditional and modern visual and performing art forms as part of its cultural heritage. Conflict between cultures in an attempt to gain and maintain dominance continues to be problematic in South Africa, however may be periodically overlooked on occasions such as sporting events, national elections and celebrations of accomplishments of national leaders such as the of Nelson Mandela. While South Africa is generally represented by national symbols such as the national flag, national anthem, the national coat of arms, various national wildlife, and national sporting teams, defining the South African nation is complex, specifically as this term has become synonymous with the loaded term, the ‘rainbow nation’ (see below). In this regard, the concept of nation will be explored further in 3.5.

⁵ South Africa was dubbed the ‘rainbow nation’ post-apartheid and in reference to the variety of cultures, ethnicities, languages and religions making up the South African population (South African Tourism 2009). This term is problematic, however, as it can be seen as a mechanism of hegemony maintained by the ruling class as a way to get people to ‘buy’ into this ideological position by artificially reconstructing the differences between races, ethnicities, genders, language etc.

imports and ‘translations’⁶ continues in both the medium and content of the productions produced on local stages (Hauptfleisch 2007:3-4). Pantomime is one such format that has been transported to South Africa and that has been absorbed into the South African offerings of entertainment options. Pantomime has its roots in Italian *commedia dell’arte*, melodrama, fairy tales and children’s theatre (Anderson 1998:[sp]), and was brought to South Africa in the late nineteenth century as (amongst others) a vehicle through which to assert British cultural⁷ imperialism (Gilbert and Tompkins 1996:7). In this way, pantomime assisted in assuming cultural control and indoctrinating the colonised in the cultural structures and practices of the colonised

Generally speaking, control of the reproduction of colonial perceptions was manifested and achieved through several methods of indoctrination: largely through the development and implementation of colonial educational structures; forced use of the colonial language; through the use of religion; through the use of specific cultural artefacts and practices such as literature and theatre as a platform upon which to position the coloniser and the colonised within a social and hierarchical structure (Gilbert and Tompkins, 1996:2) that furthered binaries such as Self/ other and centre/ margins.

Drawing from the discussion in Chapter 3 on cultural practices and artefacts, it can be noted that theatre inscribes across the constructed landscapes it inhabits a variety of codes of dominant mastery in terms of race, gender and sexuality and language. The “perception of images rests upon epistemology, the practice of dialogue rests upon the nature of discourse, and the forms of representation” are determined by dominant thinking and practices in

⁶ The concept of translation as it applies to this study will be discussed in greater depth in Chapter 5.

⁷ The term British culture refers directly to the cultural texts and practices adopted by the people of the United Kingdom of Britain, including England, Scotland, Wales and Northern Ireland. Reference here is made prior to the independence of the Republic of Ireland in 1937 (Encyclopaedia Britannica 2009:[sp]). The assumption of homogeneity in British culture is problematic. However, the dominant narratives of unity and nationhood that characterised notions of Empire justify the use of this term in this study.

societies at large (Case 1988: 114). Theatre productions (Western⁸ theatrical realism in particular) establish a hierarchy of discourses which foreground the values and perspectives of the dominant culture and generally work towards a “reinstatement” or an advancement of the order (conceptual, ideological etc.) “which is understood to have preceded the events of the story itself” (Belsey 1980:70) and which positions the spectator as a representative of the dominant culture. Thus, as introduced in Chapter 3, theatre has the potential to act as a hegemonic force in and of itself. However, theatre also has the potential to act as a counter-hegemonic force as South African protest theatre stands testimony to.

Unfortunately, in the colonial South African context, it was many years after the initial colonisation before the subversive potential of theatre to act as a counter-hegemonic weapon was experienced. South African theatre history is steeped in a British colonialist, an Afrikaner nationalist and a pre-colonial, indigenous performance history. British and Australian theatrical imports reached South African shores as early as the 1700s and the theatrical offering followed two broad pathways: works mirroring British forms, aesthetics, and themes and/ or South African transpositions of themes and content via the British form (Stathaki 2009: 9-11). In the latter part of the nineteenth century, British nationals in South Africa were attuned to the familiar sentiments of entertainment from their homeland (Britain) such as pantomime and Shakespeare, and were encouraged to ensure that British culture was upheld in the colonies. By the early twentieth century, however, a shift in the British cultural power-base was evidenced as issues of identity, nationalism and independence from imperial domination became prominent (Hauptfleisch 2007:[sp]). Simultaneously, the Anglo-Boer

⁸ The term ‘Western’ or ‘West’ in this context refers broadly to those countries that share a series of fundamental socio-political ideologies, and is not inherently linked to geographic location. Some countries often linked to concept of the Western culture include the United States of America, Britain, most European countries, Australia and New Zealand. This does not preclude other countries in Asia, Africa and South America from identifying themselves as Western. It is important to understand that terms such as these, Western, Eastern, African, and South African etc. are not homogenous blocks but due to imperialist ideology, they have been grouped together. Scholarly work on postcolonialism acknowledges that such heterogeneity exists, but as a means of dealing with colonialism in this context it is important to refer to these categories as determined by the West.

Wars, supported by Dutch colonialism, had increased Afrikaner nationalism in the South African colony and by 1925, events such as Afrikaans becoming recognised as an official language of South Africa, had fuelled the desires for a united Afrikaner nation. On 31 May 1910, South Africa was declared a Union and was no longer a British colony. Afrikaner nationalism continued to grow in popularity, and with it, increased separatism among white and black South Africans. As a result, while colonialism, as such appeared to have ended, the colonial practice to keep the coloniser and the natives⁹ separate slowly became enforced law with the apartheid policies when the Nationalist Party government assumed power in 1948, and continued until the end of apartheid in 1994 (Africana Encyclopaedia 2012:[sp]). Finally, the first stirrings of black nationalism and resistance had also begun, leading to uprisings against both the British and Afrikaans rule, which ultimately led to the formation of the political movement – (South) African National Congress (ANC) – in 1912 (Hauptfleisch 2005:[sp]). The organisation was later banned by the National Party’s apartheid government in 1960, and was only unbanned in 1990; however during this time, both the movement, and its cause, were supported by protest theatre practitioners within and outside of South Africa.

To provide context to the South African theatrical environment, Hauptfleisch (2007) provides a detailed account of the development of theatre, including pantomime in South Africa, with specific reference to the development of so-called Western or ‘white’ theatre and its gradual interaction with and incorporation of local and ‘indigenous’ theatrical forms, content and language¹⁰ from the late eighteenth century onwards. Featured within this history, is the importation and development of pantomime.

⁹ While it is understood that this term has various connotations, some of them negative, in this context, a literal interpretation of the word will be adopted to mean “relating to the indigenous inhabitants of a country” (Collins 1986:562).

¹⁰ While the early development of pantomime in South Africa is discussed briefly in Chapter 2, the development of theatre or a complete history of pantomime in South Africa is beyond the scope of this study.

By the beginning of World War I, South Africa boasted three distinct theatrical types: British touring companies; original Afrikaans plays, farces and melodramas to which Dutch religious themes were central; and finally the “highly controlled and censored literary industry” (Hauptfleisch 2005:[sp]) of black urban theatre which also included elements of satire, performance styles from indigenous South African traditions, and which had begun to highlight and overtly question the imported colonial theatre model as a way tying theatre to the greater project of imperialism. Further in documenting the development of South African theatrical activities Hauptfleisch (2007:[sp]) notes that in South Africa between 1915-1990 theatre can be classified as falling into three major categories: reinforcing colonial or governmental ideology; political resistance and protest; and satire and subversion. The importance of these theatrical activities and developments as they pertain to this study lies largely in the use of theatre, and more importantly, postcolonial theatre, as both a tool for nation building and agents of change, and in its ability to subvert hegemonic structures. Pantomime has the potential to achieve either result.

As an agent of change and as an aesthetic medium, it is important that postcolonial theatre responds to the experience of imperialism and nation. It claims to continue and/ or regenerate colonised communities; it self-reflexively acknowledges (and sometimes incorporates) ‘precontact’ modes of theatre; and interrogates the hegemonic underpinnings of ‘imperial representation’ (Gilbert and Tompkins 1996:232). This occurs through re-evaluating history and historical accounts; and by emphasising the cultural contexts through which events are interpreted. From this point of view, postcolonial theatre, and specifically pantomime, can act as an agent and a potential site for resistance against imperialist ideology. Canonical or ‘classical’ play texts (such as Shakespeare or Barrie’s *Peter Pan*) are often subject to postcolonial and oppositional re-contextualisations and re-workings that undermine the

ideological underpinnings of the text¹¹. These re-workings set up counter-discourses or counter-texts that preserve many of the identifying components of the original text while attempting to alter its power-structures and incorporating performance elements from marginalised cultures in order to give a voice to the previously voiceless (Gilbert and Tompkins 1996:18-19). These performance elements include, amongst others, ritual, and alternative theatre spaces. As a result of these re-workings and counter-discourses, postcolonial theatre begins to impact on the notion and representation of nation as it relates to issues of ‘centre/ margin’ and the creation of ‘third’ or hybrid spaces.

Contextualising the theatrical work within current postcolonial socio-political paradigms can also influence the counter-discourses within the text. South Africa, in particular, has experienced a number of changing socio-political situations in a relatively short period of time, and Hauptfleisch’s (2007) analysis of the theatrical developments and reactions to these political changes shows the use of music, melodrama and satire as key and sustainable elements through which to experience and query the status quo: elements also closely associated with pantomime.

1.2 Pantomime in South Africa

To date, research on pantomime in South Africa has centred primarily on the British tradition of pantomime and on the introduction of pantomime into the South African theatrical suite. Valuable research into these areas has been conducted by several authors, including Hauptfleisch (2007) and more specifically, Kruger (1997, 2000, and 2003), who has

¹¹ This is not to say that all canonical texts are closed to alternative discourses or that a singular oppressive epistemology dominates in all canonical texts.

conducted extensive research of pantomime and its development in South Africa,, as well as providing analyses of current trends in the genre.

In mapping the progress of pantomime as a genre within the South African theatre landscape, Kruger (2003:129) notes the ways in which elements of the traditional British pantomime have been amended and adapted through language, staging and nuanced changes to content and plot to become characteristic of the contemporary South African pantomime. These characteristics include, amongst others, the use of a variety of languages within the text; the provision of contemporary updates for the texts; direct references to the socio-political environment of the country; the use of local imagery and symbols; and, more recently, the use of celebrities in key performing roles (Taylor 2007:21).

While the characteristics of traditional British Christmas pantomime, as defined and discussed by Kruger (1997:16-17) have been reworked into the South African context, the introduction of ‘local content’ into the performance text is typical of a colonial *modus operandi* in that it served to socialise the colonised and entrench imperialist ideologies in colonised territories (Gilbert and Tompkins 1996:7-8). Traditional pantomimes based on European fairy tales and folklore with a South African flavour, thus informed by local content and contexts have become common and very popular in recent years. Examples of such pantomimes include those produced by ‘panto-queen’¹² (Kruger 2000:156), Janice Honeyman. Her productions take well-known European fairy-tales, morph them into the pantomime format, and adapt them to address the nuances and issues relevant to the South African public. Topics that are often explored include the multi-ethnic nature of the South African populace; class and socio-economic concerns that are prevalent in South Africa; and quite frequently, reference is made to the influence of politics and political figures that are

¹² The term ‘panto-queen’ has long been associated with Janice Honeyman as she has emerged as the most prolific producer of pantomime in South Africa. The term is mostly commonly found in the media (City of Johannesburg 2009:[sp]).

newsworthy or cause controversy. Examples of these productions include *Sno' White and the Seven Dofs*¹³ (1998), *Cinders and her Fella* (1999), *Jack and the Beanstalk* (2003), and *Goldilocks and the Three Bears* (2005). As with the British colonial pantomimes, Honeyman adapts European and American plots by making use of local content, thereby making the productions accessible to South African audiences. The question thus arises whether pantomime can be divorced from its ideological and political roots to support the schema of a postcolonial and post-apartheid South Africa.

While historical information on pantomime in South Africa abounds, scant attention has been paid to the implications of the 'translation' or reinterpretation of colonial play texts or performance texts into the postcolonial and post-apartheid South African context; nor of the implications of these translations on the construction of national and personal identities. In relation to this, the potential for enforcing hegemonic structures through these pantomime translations as they pertain to nation, nation-building and national identity in the South African context has largely been ignored. This study thus aims to investigate the re-appropriation, translation and staging of colonial texts, formats and content in the postcolonial and post-apartheid South African theatrical context by exploring the ways in which Janice Honeyman's 2007 pantomime of JM Barrie's *Peter Pan* constructs nation and identity within this context.

While Honeyman produced a live stage production of *Peter Pan*, the analysis of this performance text will be conducted on a recording of the production made as part of the performance in November 2007, and screened on New Year's Day 2008 on MultiChoice pay-channel, M-Net. This kind of visual documentation serves to capture the ephemeral nature of events such as theatre performances. This ephemeral nature, as discussed by Barba (1990:96)

¹³ Kruger (2003; 137-138) notes that the term "Dofs" is both a "wordplay on the Afrikaans accent" as well as implying that Snow White's counterparts are not very smart.

speaks to the transient nature of a performance that lasts but a moment in the mind of the spectator, and to the endurance of the institution of theatre that is strengthened by convention and tradition, much like specific theatrical genres like pantomime. Although it is noted that while the broad theatrical traditions can be captured and documented over time through media such as scripts, programmes, photographs, sets, costumes, reviews etc., Reason (2003:82) comments that “the desire to document performance is a strong though contradictory thread running through the live arts. It is a desire motivated by an awareness of the inevitable disappearance of live performance.” Further to this is the understanding of the importance to develop methods through which to document specific theatrical moments and productions, not only for prosperity’s sake, but also for research purposes¹⁴. In this way, the filmed production of Honeyman’s *Peter Pan* allows opportunities to view and re-view the performance, and acts as a medium of documentation for the purposes of analysis.

In this study I argue that through her pantomime of *Peter Pan*, Janice Honeyman has ‘translated’ JM Barrie’s 1904 play text and Disney’s 1953 film text into the 2007 South African context such that the resulting production reinforces the imperialist ideology of the original narrative¹⁵. I argue this by exploring notions of postcolonialism, nation and identity, in attempting to determine how her production of *Peter Pan* has been ideologically positioned. In order to contextualise the study and eventually pinpoint the ideological premises of pantomime, I briefly trace a broad development of pantomime in the West. I

¹⁴ For greater clarity on the use of film to capture the ephemeral nature of theatre, refer to 1.3. Further, I acknowledge the debate on whether a production continues to maintain the same qualities and essence of a ‘live performance’ once it has been captured on film, and comment on the influence of cinematography on the documentation of a live theatrical production in the Limitations of the study.

¹⁵ It should be noted that it could not be conclusively established that Ms Honeyman made use of both, or either, the JM Barrie 1904 play text or the Disney 1953 film text as source texts from which to translate her version of *Swashbuckling Adventure, Peter Pan, The Pantomime*. Ms Honeyman has not made a copy of her script available to the South African Dramatic, Artistic and Literary Rights Organisation (DALRO) therefore this could not be established from the play text; nor would she make herself available to be interviewed as part of this study, therefore could not be asked directly. Furthermore, at no point in any media interviews has Ms Honeyman made direct reference to either the Barrie or Disney texts as reference material for her translation. As will be shown Chapters 5 and 6, however, based on various methods of translation, including reproduction, Disneyfication and double localisation, it is unlikely that Ms Honeyman could have written and directed her production of *Peter Pan* without making use of both the Barrie and Disney versions as source texts for her version of the pantomime.

consider how Honeyman's production could have made use of the elements of the carnivalesque in this genre of theatre as a means to undermine and subvert the hegemonic structures made prominent in Barrie's *Peter Pan* as part of the Victorian British hegemonic masculine concept of nation. The discussion then considers the notion of translation, specifically as it applies to an examination of the 1953 Disney animated film, drawing on the concepts of Disneyfication and *double localisation* as tools that Honeyman has used to contextualise her production into the South African context. Finally, the dissertation concludes with an analysis of Honeyman's production, making use of specific units of analysis¹⁶ to explore the manner in which Honeyman's pantomime of *Peter Pan* rather than subverting or undermining prevailing hegemonic structures, can be interpreted as reinforcing the imperialist agenda of Barrie's text.

1.2 Research problem, objectives and approach

1.2.1 Research problem

To date, research on pantomime in South Africa has centred mainly on the British tradition of pantomime and on historical overviews of pantomime in South Africa until the nineteenth century. Searches on various databases indicate that printed scholarly research on other areas of South African pantomime is limited. Little attention has been paid to the ideological implications of the translation or reinterpretation of pantomime texts or performance texts into the postcolonial and post-apartheid South African context. In relation to this, the potential for enforcing hegemonic structures through these translations as they pertain to nation, nation-building and national identity in the South African context has largely been

¹⁶ For Units of analysis, see 6.2.

ignored. This study aims to address the above by providing a postcolonial reading of Janice Honeyman's *Peter Pan* (2007).

1.2.2 Research question

How does Janice Honeyman's 2007 pantomime *Peter Pan* construct and represent notions of nation and identity in post-apartheid South Africa?

1.2.3 Research objectives

- To explore existing scholarship relating to postcolonial theory, identity politics, nationhood and pantomime;
- to explore the complexities in translating a theatrical text from one ideological context, to another;
- to investigate how the narrative and performance conventions of pantomime are manipulated to construct an ideological position in Honeyman's *Peter Pan*; and
- to interrogate the concepts of nation and identity in relation to the ideological position reflected in Honeyman's *Peter Pan*.

In order to achieve these research objectives, I apply an adaptation of Gilbert and Tompkins' (1996:9) parameters intended to "address postcolonial performance" (Gilbert and Tompkins' 1996:9) as the units of analysis in analysing the production of Honeyman's *Peter Pan*¹⁷:

- extra-textual factors, including casting choices in relation to the historical contexts of the source and target texts;

¹⁷ These units of analysis are also referred to Chapter 6.

- arrangement of theatrical space and time, including costume, set design (where relevant);
- representation of specific markers of identity, including race, gender and sexuality; and
- dramatic language, spoken or performed, including verbal, musical and gestural languages and choreography.

1.2.4 Research approach

A study of this nature is best conducted by making use of qualitative research methods to locate the study against a theoretical background and of various theoretical paradigms to describe, explain, explore and interpret a theatrical phenomenon. A brief description (Creswell 2007:42-44) of qualitative research indicates that it is a non-numerical manner in which data is collected and analysed. Qualitative research relates to the study of complex phenomena within society from theoretical, interpretative and holistic perspectives. Often argued as subjective, this approach allows the researcher to present a particular point of view to a social problem without promising any all-encompassing answers (Creswell 2007:42-44). Methods of collecting data in this paradigm can include interviews, focus groups, observation and textual analysis; and analysis may provide a greater understanding on human behaviour, social trends and relationships. Discourse analysis is one of the means of conducting qualitative research.

According to Henning (2004:45-46), discourse analysis views data as socially constructed and is concerned with the formation of a mode or modes of symbolising reality/ realities. It provides a way of interrogating such social constructions, the boundaries that frame such constructions, as well as the dynamics that hold the constructs in place. Thus, it assists in

revealing both the epistemological and ontological assumptions underpinning the text. This process of revealing foregrounds the ideological positions and power-dynamics inscribed in texts, and engages with the discourses within which the texts are located. Discourse analysis assumes that there are multiple meanings (Henning 2004:117) and this study frames its research within this multivalent context. In accordance with the requirements of discourse analysis, the text of the data *per se*, the social and/ or historical context and “conventions within which the text has been created”, as well as the ways in which texts are created (Henning 2004:46) are central considerations in this study and are reflected in the research objectives. In relation to the chapters that follow, this speaks directly to the concepts of ideology and hegemony to be discussed below. For the purposes of this study, the text analysed is Janice Honeyman’s *Peter Pan*.

In order to conduct the discourse analysis, this study comprises a literature review to contextualise the study, present the theoretical terrains that the study will traverse, set up a conceptual framework and to align key concepts in the research (Henning 2004:25-27). Barrie’s, Disney and Honeyman’s texts of *Peter Pan* are then analysed in terms of discourse markers including thematic content, as “dramatic language” (written, spoken or performed); the “arrangement of theatrical space and time” (including costume, set design, theatre design, lighting, music, choreography, verbal and non-verbal communication); meta-textual factors (including casting choices, historical contexts) (Gilbert and Tompkins 1996:9); and recurrent patterns characterising the way in which these markers make meaning (Henning 2004:120-121) in the context of discourses of nation and identity.

1.3 Limitations of the study

While several other professional productions of *Peter Pan* have been staged during recent years, some of which have been mentioned in this dissertation, I have limited my discussion of representation of nation and identity only to Janice Honeyman's 2007 pantomime version of the text for a number of reasons. Firstly, as a pantomime, the production appeared to have mirrored the purpose of the text as proposed by Barrie himself (1904:1-5), as a nationally recognised director, specifically of pantomimes in South Africa, a study of a work by Janice Honeyman, who is arguably one of South Africa's most identifiable, celebrated and prolific directors whose theatre work has often demonstrated a strong socio-political consciousness, offered a unique opportunity to analyse a representation of nation and identity. I do not consider any other of Honeyman's pantomimes in any great depth as part of this study as I view her production of *Peter Pan*, offers an optimal example of how nation and identity are translated and represented on stage.

Furthermore, the text offers an ideological position which, when re-contextualised into the South African context through the colonial performance mode of pantomime, required further interrogation.

While the study of the historical context within which texts or cultural products are produced is important, a review of South African theatre history in the context of pantomime is neither relevant nor necessary. The questions at hand are how Honeyman has constructed South African identities within the context of South Africa as a postcolonial and post-apartheid country; and whether this particular production engages with the history of the country and makes an attempt to critically interrogate this context. The focus of this study, therefore, is specifically on Honeyman's translation of the play text into the South African cultural context, and not on South African theatre history, nor how Honeyman's production is

positioned within South African theatre history. The history of pantomime, either locally or internationally, will only be referred to where appropriate to the main discussion.

This research, while taking South African audiences into account, cannot consider the impact of this production on specific sections of the audience or of South African cultural groups as a whole. Research of this nature would be too voluminous for this study, and would draw the focus of the research away from the construction of identity to an impact study on audience reception.

As indicated previously, the study does not join the debate as to whether JM Barrie's *Peter Pan*, is or should be considered to be, appropriate to be performed in the genre of pantomime. The story has been amended and altered into a variety of formats and genres, and is a recognised pantomime (White and Tarr 2006, Taylor 2007).

As previously discussed, a theatrical performance is ethereal in nature, the best manner in which to recapture these moments is through recording the productions, taking into consideration that this process is unable to capture all dimensions of the 'liveness' of the production. In this regard, it is important to note that Honeyman's *Peter Pan* was directed for stage and not for film¹⁸. Taking this into consideration, however, this study makes use of a filmed version of the production for all reference material as it is important as part of the research process to be able to refer to, and comment, on specific moments within the production. Although camera work, including camera angles and editing, can be used to frame and create meaning through specific foci which may influence how dramatic language is read, this production was directed and produced as a live theatrical work, and not fore

¹⁸ It should be noted that attempts were made to contact Ms Honeyman to arrange an interview with her with regards to her staging of the pantomime. However, these attempts were unsuccessful. In addition, Ms Honeyman has not made the script of her 2007 pantomime of *Peter Pan* available to the South African Dramatic, Artistic and Literary Rights Organisation (DALRO) and thus I have had to revert to using a filmed version of the production for all reference purposes.

mostly as a made-for television film. In this way, it would appear that there have been no directorial changes made to the staging of the production to enhance it for filming, but rather that the filming has been allowed to document the stage event for presentation to a television audience. An analysis of cinematography and cinematic techniques as they pertain to the construction of meaning therefore falls outside the scope of this study.

1.4 Working definitions

A number of key working definitions are provided as an introduction to terms used within this discussion of how Honeyman's 2007 pantomime of *Peter Pan* represents notions of nation and identity in postcolonial and post-apartheid South Africa. It should be noted, however, that an exploration of the conceptual terrains within which these terms are located, will be interrogated in greater depth in the chapters to follow.

1.4.1 **Ideology** is the study of ideas, conceptual frameworks within which people within a particular society function and negotiate power. The position of these conceptual frameworks may be determined by the dominant culture within the given society who will then also be responsible for the production of meaning within this society and determine who is placed in a position of power based on these meaning structures. This position may have an homogenising effect on society, so informing the actions within that society, how the society operates and how the members of this society act to ensure their acceptance within the society – ultimately ensuring that the ideological framework is upheld and the status quo maintained (Fortier 2002:227).

1.4.2 For the purposes of this study, **hegemony** is the dissemination of the oppressive world view of the dominant culture/ group, through a variety of oppressive structures and

apparatuses (including theatre) and to such an extent as to make the suppressed feel comfortable and willing agents in their own suppression (Fourie 2001:129-132).

1.4.3 In terms of the definitions of **imperialism** and **colonialism**, imperialism refers to the ideological domination that one country may have over another, including political, economic, military and cultural aspects, while colonialism refers to the actual settlement and rule of one country over another (SEP 2006:[sp]).

1.4.4 **Postcolonialism** is determined to be a continued “political and theoretical struggle” (SEP 2006:[sp]), a cultural and ideological struggle, and a national and personal struggle to identify and represent a ‘self’ beyond the colonial context. This includes fracturing colonial interpretations of history and constructing the self in history outside of colonial definitions (Gilbert and Tompkins 1996:25-28). Furthermore, post-colonialism (as hyphenated) generally refers to the time and issues of the period that is post colonisation.

1.4.5 **Nation** can be aligned to ideological systems creating ‘truths’ of ‘nation’ for people, who then take these discourses to be true and act out of an internalised and naturalised belief in a ‘togetherness’ of ‘nation’. These people further draw on dominant symbolic resources when articulating their sense of a national identity. This creates an ‘us’ and ‘them’ scenario which reinforces the narrator of these discourses’ power and dominance (Bhabha 1990:1-7).

1.4.6 In terms of defining **culture**, Pavis (1992:8) notes that culture centres on the accumulation of an identifiable group’s beliefs, norms, activities, institutions, practices, behaviour, experiences, values, and communication patterns that forms a signifying system according to which a society or a group understands itself in its relationship to a broader context.

1.4.7 **Identity** is defined as a is a negotiated and constructed sense of self, determined largely by one's wish or need to belong to a social or cultural group, based on shared social or cultural traits, and in many cases sacrificing elements of individual identity. A result of this group identity is the process of the 'us/ them' dichotomy so prominent as part of postcolonial studies of nation (During 2005:145-146).

1.4.8 **Pantomime** is a traditional genre of British theatre, traditionally perceived as Christmas family entertainment with its narrative content often rooted in fairy tales, folk tales or children's stories. It owes its stylistic and thematic roots to the *commedia dell'arte*, and is generally characterised by spectacle, stock characters, humour, physical comedy, music, song and dance and audience participation (Kruger 1997:16).

1.4.9 In the context of this study, **translation** refers to the translation of a source text from a source context to a target context through a coding and decoding process, taking into consideration cross-cultural influences on this translation process, specifically as it applies to the translation of texts into a postcolonial context (Pavis 1992:161).

1.5 Structure of the Dissertation

Following the above working definitions, Chapter 1 contextualises the study and surfaces the problematics with which this dissertation is concerned. The chapter frames the selected research approach, foregrounds the research aims, question and objectives and provides working definitions for a number of key terms relevant to the remainder of the chapters.

Chapter 2 provides a broad overview of the history, development and characteristics of pantomime in order to frame the discussion on the ways in which pantomime was used to move the imperial project forward and thus speak to notions of nation and identity. The

chapter then explores Bakhtin's notion of the carnivalesque to interrogate the subversive potential of pantomime to be an agent of change rather than a mechanism of hegemony.

Chapter 3 provides a broad theoretical and conceptual framework within which to view the discussion on nation and identity. This is achieved by noting influential scholarship like Said's *Orientalism*; Bhabha's notions of hybridisation and nation -as -narration; Anderson's notion of imagined communities; and Hobsbawm's theory of invented tradition. Each of these theories is then considered in relation to reading identity and nation within the South African context.

Chapter 4 introduces JM Barrie and his 1904 play text of *Peter Pan*, the play's performance and basic narrative, as well as offering a comparative analysis of the 1953 Disney film text of the tale. This chapter continues to contextualise the story historically as well as thematically, providing an in-depth analysis of the characters as they pertain to some key archetypes and constructs relating to nation, imperialism and colonialism.

Chapter 5 provides a detailed examination of the theatrical translation of a text from one source context to another, making use of a number of theatrical translation techniques. Through the process of Disneyfication, which presents society as an homogeneous group, this chapter considers how Honeyman has presented and Disneyfied her two lead female characters. Furthering this, and through a process that I term *double localisation*, the chapter shows that Honeyman has used local references, known to the South African public, to construct her pantomime. It further argues that the aim of this process was to meet the requirements of specific commercial sponsors and financiers in order to maintain the support of an identified target market. In this way, the chapter demonstrates how the notion of ideology in relation to context becomes pertinent and ultimately refers back to the ideological implications of translation in this context.

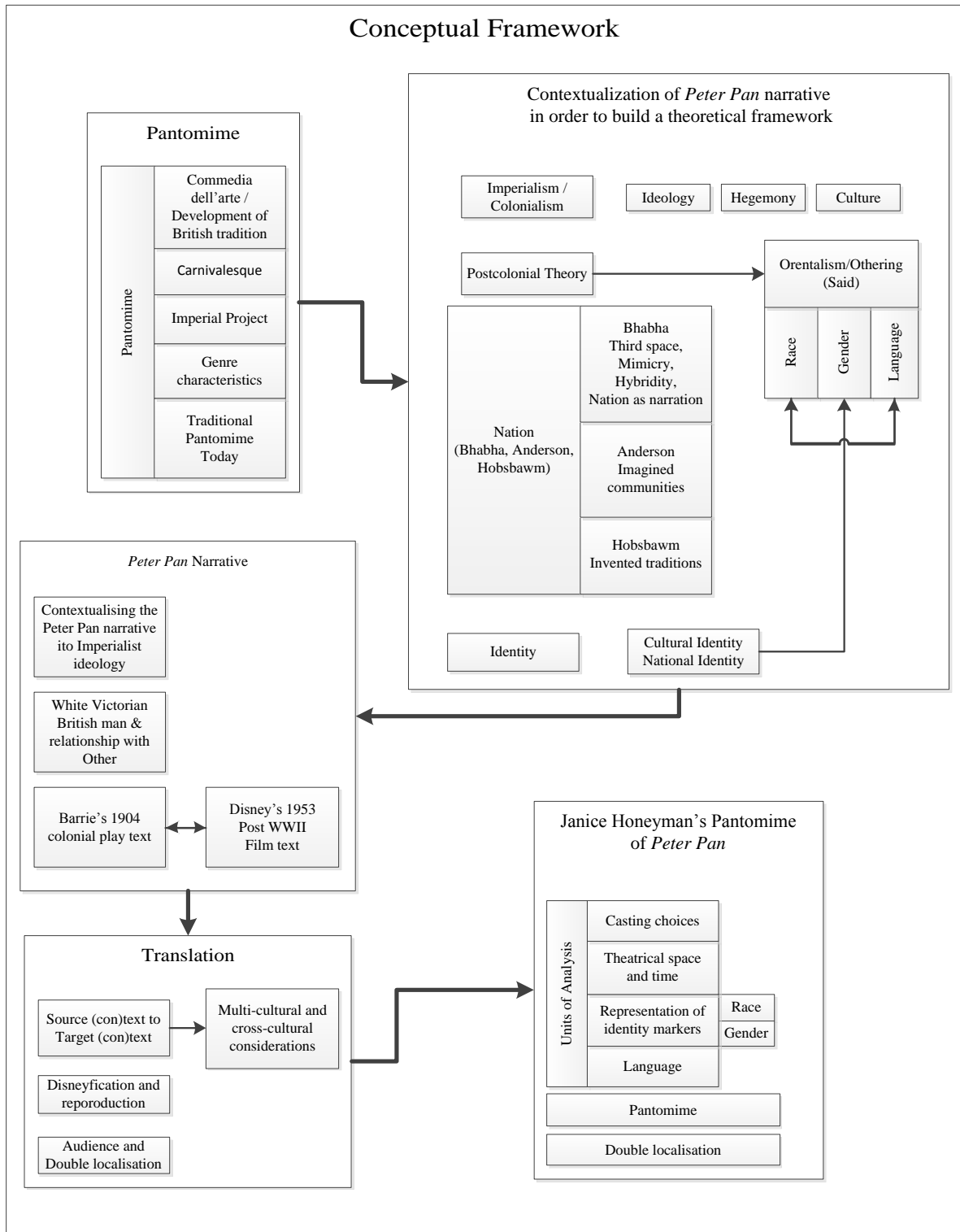
Chapter 6 explores Honeyman's *Peter Pan* in depth, looking specifically at the units of analysis as adapted from Gilbert and Tompkins (1996:9) parameters for postcolonial performance as identified in Chapters 1 and 6 which include, amongst others, casting choices, theatrical time and space including set and costuming, identity markers and language. As indicated in the Research Objectives¹⁹ these units of analysis will establish how the narrative and performance conventions of pantomime have been manipulated to construct an ideological position in Honeyman's *Peter Pan*, thus framing the way in which Honeyman's pantomime constructs and represents nation and identity in *Peter Pan*.

Chapter 7 concludes this discussion, drawing the argument to a close, summarising the key deductions of the study and noting areas for future research.

Below is a graphic representation of the conceptual framework I use illustrating the theoretical constructs I apply to engage with my research question and as explicated in the dissertation structure above.

¹⁹ See 1.2.3 for more information

Figure 1: Conceptual Framework



1.6 Conclusion

This chapter aims to provide an introduction to this study, specifically as it relates to the development of pantomime in South Africa. In addition, the chapter maps the manner in which this research has been conducted and the units of analysis used to examine Honeyman's pantomime of *Peter Pan* and sets out the limitations of the study. Finally, the chapter provides a structure of the dissertation to follow.

In its structure, this chapter supports the dissertation's aims to explore whether Janice Honeyman's 2007 pantomime of *Peter Pan* transcended its colonial roots by analysing how this production constructed identity and nation in the postcolonial and post-apartheid South African context. This chapter has further introduced a number of core terms relevant to this argument, and provides context to the purpose and limitations of this study. This study continues to explore the role that pantomime played in the imperial project, as well as the potentially subversive role that pantomime can play in a postcolonial context.

Taking into consideration the possibility of theatre acting as a hegemonic force in the British imperial project, the next chapter offers contextual information in relation to pantomime. I consider the historical roots of the genre with specific reference to *commedia dell'arte*, the *harlequinade* and British music hall traditions in order to map the development of this genre and its genre-characteristics. I also explore Bakhtin's theory of the carnivalesque in order to determine the potential of this genre to either subvert or reinforce the imperialist ideology located in Honeyman's *Peter Pan*.

CHAPTER 2: PANTOMIME: THE SPREAD OF A “NATIVE BRITISH ART FORM”²⁰

“In particular the framing of the performance, the presence of cross-dressed characters and a pantomime animal..., the topical humour and the contemporary references confirmed this as a pantomime.”

British Pantomime Performance (Taylor 2007:30)

2.1 Introduction

The previous chapter provided a brief introduction to this study, specifically outlining the development of pantomime in South Africa and broadly contextualising it within South African theatre history. Chapter 1 further noted that research in this regard is on the whole limited to early colonial pantomime. The following chapter provides a broad overview of the development of pantomime as a genre and discusses the specific genre-characteristics. In doing so, this chapter explores the role of pantomime as a tool in imperial nation-building during the period of British colonial domination and extends this discussion to include South Africa. The chapter then provides a reading of pantomime, as well its primary predecessor, *commedia dell’arte*, through Bakhtin’s notion of the *carnavalesque* in order to expose the understated potential of pantomime to reinforce or undermine the status quo of the dominant culture. Through framing the historical development of pantomime, in specific the *harlequinade*, in terms of the carnivalesque, I argue that pantomime has the potential to undermine dominant cultural forces, create ‘third’ spaces²¹ of engagement, and invert important to a postcolonial reading of pantomime, as it is in the telling and retelling of centre/margin dynamics.

²⁰ Kaplan (1984:266-276)

²¹ Bhabha’s notion of third spaces will be discussed in greater detail in Chapter 3.

The *commedia dell'arte* and the notion of the carnivalesque are especially well-known fairy-tale stories, the 'acceptable' framing and presentation of stereotypes, and the collaboration between the performer, co-performers and the audience that engage in the performance that reinforce the power structures of the dominant culture, and in the case of the South African context, that the risk is run of reintroducing dominant cultural²² ideology and the construct of 'nation' into the South African context. If one considers South Africa's history as a British colony; then as an independent country with a divided 'apartheid' citizenship; and finally as a newly-defined and supposedly unified 'nation', it becomes important to consider issues of power and who has influence over messages being used to inform these notions of 'nation'..

The discussion argues that by subverting and destabilising the narratives of the dominant culture through the genre-characteristics of pantomime, the potential of the genre is realised. To do so, this chapter explores the notion of 'traditional' versus 'contemporary' pantomime and engages with the issues influencing present-day pantomime, specifically with regard to narrative, tone, purpose and changing external influences and economic climates.

Pantomime, whether traditional or contemporary, is a comic genre of theatre characterised by spectacle, stock characters, humour, physical comedy, music, song and dance and audience participation. Coupland (2009:6) continues to describes pantomime as a "burlesque form of music, comedy and drama, performed with a live orchestra", making specific note of the genre's *commedia dell'arte* roots, whereas Kruger (1997:93) notes the formats extravaganza influences and use of comical parody and use of exaggeration, imitation and wordplay. Ellis (2008) and Schacker (2007) emphasise the satirical, "noisy, boisterous and playfully risqué" nature of the style and Kaplan (1984:267) adds that it is "neither musical nor revue, and for

²² The dominant culture of a society is usually that which establishes the languages, practices, values, social customs and even religious beliefs within the society. In post-apartheid South Africa, there has been a shift from a dominant culture of 'whiteness' to realign with Africa and African identities (van Zyl 2011:353). While colonial influences remain such that the dominant language continues to be English and the dominant religion, Christian, calls to return to traditional African customs and practices becomes ever more prominent.

over a hundred years making its appearance only during the Christmas season”, also noting the complex, extravagant sets and costuming, and fantasy elements of the genre (Ellis 2008; Schacker 2007). While the purpose of this study is not to investigate the history of pantomime in detail, it is important to highlight key events in the development of this genre in an attempt to couch the characteristics of the genre within an historical and ideological context.

Pantomime has its documented origins in Greece and Rome, owes its stylistic and thematic roots to the *commedia dell arte*, and has become synonymous with British entertainment theatre since the 1700s (Pantomime Mime 2009:[sp]). It is usually associated with family entertainment (Deszcz 2002:88) and has its narrative origins in fairy tales, folk tales and children’s stories. While pantomime is often perceived by contemporary theatregoers as being closely linked to children’s theatre, pantomime offers layered performances that appeal to a much wider audience (Taylor 2007:13-14).

As mentioned earlier, pantomime may be referred to as being either traditional or contemporary. However, it should be noted that the term ‘traditional pantomime’ encompasses the general genre-characteristics of pantomime as discussed by Kruger (1997:16)²³ that include amongst others, plot, cross-dressing, audience participation and suggestive dialogue. These genre-characteristics²⁴ also speak directly to the arrangement of space and time; sets; staging and costuming; dramatic language; gesture; music and performance as is discussed in the analysis of Janice Honeyman’s pantomime of *Peter Pan* in Chapter 6. Furthermore, the term ‘contemporary pantomime’, refers to the same basic genre-characteristics as those of traditional pantomime, but also takes into consideration those

²³ See the genre-characteristics of pantomime as discussed in 3.7.

²⁴ For an in depth discussion on the genre characteristics of pantomime, see 2.6. A discussion of how these characteristics are applied to Janice Honeyman’s production of *Peter Pan* in 6.3.

additions and amendments as set by professional productions, and includes variations of the genre such as adult pantomime (Taylor 2007:15).

2.2 Pantomime: A brief overview

Research on traditional British²⁵ pantomime by and large centres on the historical development and genre-characteristics of pantomime²⁶ and its gradual association with Britain. Kruger (1997:16-17) establishes common elements in traditional pantomime usually staged during the Christmas festivities in Britain. Taylor (2007:11-21) builds on Kruger's and other research, and provides a further nuanced and detailed framework of the genre and style of contemporary pantomime. Deszcz (2002) and Ellis (2008) individually offer comprehensive descriptions of contemporary pantomime predominantly in Britain, including Britain, Scotland, Wales and Northern Ireland; while Leach (1980), Shepherd (1999) and Schacker (2007) provide a detailed account of the historical development of the genre in Europe²⁷. As has been indicated, although an in-depth investigation into the development of pantomime falls outside the scope of the study, a brief overview is necessary to establish the roots of the genre. The importance of establishing these roots through an exploration of scholarship relating to pantomime will assist in situating pantomime as a potentially subversive genre of theatre, capable of questioning the status quo specifically as it relates to notions of nation and identity.

²⁵ The term 'British' refers directly to the cultural texts and practices adopted by the people of the United Kingdom of Britain, including Britain, Scotland, Wales and Northern Ireland. Reference here is made to Britain prior to the independence of the Republic of Ireland in 1937 (Encyclopaedia Britannica 2009:[sp]). The assumption of homogeneity in British culture is problematic. However, the dominant narratives of unity and nationhood that characterised notions of Empire and nationhood justify the use of this term in this study.

²⁶ See Taylor 2007; Kruger 1997; Leach 1980; Frow 1985; Shepherd 1999; and Schacker 2007

²⁷ Review of pantomime history has been limited to Europe and Britain, and later to South Africa as a British colony. This is not to say that pantomime was not to be found throughout other parts of the world including Australia, India and America, however, discussion in this regard falls outside of the scope of this study. In America, specifically, research on pantomime appears to be limited, while far more by information is available on melodrama and the popular vaudeville formats.

Although pantomime became known as a product of the Britain, an investigation into pantomime through a reading of Pantomime Mime (2009:[sp]), Kruger (1997) and Schacker (2007), indicates that the origins of pantomime are neither exclusive to nor native to Britain. It is known to have existed in many cultures world-wide in various forms, including China, Persia, Egypt, ancient Greece and Rome (Pantomime Mime 2009:[sp]). From 620 – 336 BC, during the Archaic and Classical Greek periods (University Press Inc. 2008:[sp]), an ancient Greek art form known as *pantomimus* – literally translating to “imitating all” (Pantomime Mime 2009:[sp]) – became a highly regarded form of tragic-comic solo dancing often accompanied by music. Its popularity was also prevalent amongst the Romans during the Hellenistic period 336 – 146 BC (University Press Inc. 2008:[sp]), who adapted the dance into a theatrical performance. The performance was ordinarily carried out by one masked actor who played a variety of characters, using dance and gesture, while a chorus narrated the related story (Pantomime Mime 2009:[sp]). Still, according to Schacker (2007:1), Kruger (2000:147-8), Waterman (1978) and Leach (1980), traditional pantomime’s most prominent antecedent is the Italian *commedia dell’arte*. The importance of understanding the role of *commedia dell’arte* in this context relates not only to its relationship to the development of the genre of pantomime for performance, but also to the ideological influences it has provided in terms of its carnivalesque qualities. Further to this, an exploration of *commedia dell’arte* will show an engagement of culture and identity and how this was further developed into the sense British nationhood as the genre of pantomime developed.

2.3 A developing art form

During the sixteenth and seventeenth centuries, Italian *commedia dell’arte* gained popularity as a dynamic, improvisatory and masked theatrical genre that is performance- and actor-

driven as opposed to being reliant on a written script (Chaffee 2010:[sp], Ewald 2005:115; Hartnoll 1980:60-63). *Commedia dell'arte* was performed by families of travelling performers and spread throughout Europe, Britain and the known world in the seventeenth century but particularly established itself in France (Pantomime Mime 2009:[sp]). Over the next 150 years, these performances followed the French fairs and finally appeared on the British stages in the 1660s (Lime Light Scripts 2008:[sp]).

In *commedia dell'arte*, scenes and plots are based on scenarios, and performers improvise the dialogue. The scenes require a great deal of physical performance and follow standard plot-lines complicated by a number of sub-plots. These sub-plots, involving the servants – Harlequin and his on-again-off-again love, Columbia – add comic scenes to the main plot as well as comic scenarios – *lazzi* – to the performance (Ewald 2005:115 and Hartnoll, 1980:60-63). In addition, there are stock-characters associated with this genre as well as character movements and masks associated with each character (Ewald 2005:115). These characters, amongst others, included the Venetian; Pantalone; his friend Il Dottore; the lovers and Harlequin and Columbia – servants in the Venetian's villa (Hartnoll 1980:60-63). Many of these roles/ characters were the blueprints of traditional pantomime characters (Lime Light Scripts 2008:[sp]).

A traditional *commedia dell'arte* production would have a primary plot which usually followed a similar basic story-line²⁸. In such a plot, the daughter of Pantalone is promised to his friend, Il Dottore. Pantalone's daughter, however, has a lover whom she wishes to marry, but is prevented from doing so by her father. The ensuing action generally relates to how the lovers try to be together, and prevent Pantalone from marrying his daughter off. In addition,

²⁸ The standard plot and sub-plot provided is intended to be an example of a *commedia dell'arte* performance and should not be considered as the central focus on this chapter.

the comic interlude of the *lazzi* would later become known as the *harlequinade* and ultimately develop into the pantomime itself (Ewald 2005:115 and Hartnoll, 1980:60-63).

Fantasia (1996:247) notes that the *harlequinade* is by its very nature both an anti-patriarchal and anarchic in content, as it advocates for the under classes – such as the servant, Harlequin – and those holding lesser status within society – such as women, like Columbia – to rise against the patriarchal rule within society, as portrayed by Pantalone. Considered to be a fairly common form of theatre, with mass appeal and making use of base humour such as explicit reference to sexuality and bodily functions (Fantasia 1996:234), *commedia dell'arte* achieved great popularity for a number of reasons. First, as an accepted and sought after form of entertainment, *commedia dell'arte* offered both well-known plot-lines and newly-improvised skits; secondly, these travelling shows offered a medium through which gossip, news and other local information could move from town to town; and thirdly, *commedia dell'arte* offered a type of humour that permitted the transgression of usual boundaries, including the physical, the emotional, and most importantly, the socio-political boundaries. Through these performances, servants could publicly laugh at their masters; women could ridicule their husbands and fathers; and the lower classes could openly sneer at their upper-class compatriots. Understandably, therefore, pantomime increased in popularity in France after the French Revolution (1789-1799) as a direct response to the censorship of French theatre that followed the revolution in the early nineteenth century (Goldstein 1998:786). *Commedia dell'arte*, and by extension its developing successor, pantomime, therefore became associated with the carnivalesque constructs of political and societal criticism and satire without the risk of openly using inciting text or rhetoric (Pantomime Mime 2009:[sp]).

It was in the late eighteenth century that the popularity of *commedia dell'arte* proper began to wane in Britain, and pantomime began to develop and define itself as a distinctly British

genre of theatre (Kaplan 1984:272). The pantomime first arrived in Britain as *interludes* between opera pieces that eventually evolved into distinct shows. In addition, the magnificent scenery and mechanical effects of the masque of the Elizabethan and Stuart eras preceded the later spectacular pantomime displays (Bates 1906:15). In Restoration Britain, pantomime was considered a ‘low’ form of opera that showed similarities to the *commedia dell'arte*, but without the Harlequin character (Pantomime Mime 2009:[sp]). Actor and owner of the Lincoln’s Inn Fields Theatre, John Rich (1779–1837), introduced Harlequin to the British stage (under the name Lun) and became well-known for his role as Harlequin during the late eighteenth century. He has since been anointed the ‘father of Harlequins’ and creator of the *harlequinade* (Broadbent 2004:[sp]). It is this *harlequinade*, similar to the *lazzi* in *commedia dell'arte*, which eventually developed into the traditional pantomime. In this period, the name pantomime was also given to a popular alternative to the royal ballet, namely a danced form of *commedia dell'arte* that was performed by dance companies throughout Europe (Bates 1906:[sp]). The Lincoln's Inn Field Theatre and the Drury Lane Theatres are considered to be the first theatres to stage pantomimes, making use of the codified conventions, and more topical and comic content including spectacle, (Bates 1906:[sp]) slapstick and physical humour. These conventions are also found in traditional pantomimes.

It was not until the early nineteenth century that Rich’s Harlequin character began to change and was ultimately replaced by clown-character, known as ‘Joey the Clown’, made popular by Joey Grimaldi from 1806 to 1825 (Waterman 1978:826). Initially, ‘Joey the Clown’, as well as other supernatural and fairy characters occupied a similar position to the original *harlequinade* – a comic, and often archaic, break from the main performance. Eventually, however, these *lazzi*-like intervals gained popularity and became an increasingly integral part of the comic segments within the plot. Grimaldi also developed the tradition of using certain

fixed characters in the stories, similar to those previously located in *commedia dell'arte* (Pantomime Mime 2009:[sp]).

According to Waterman (1978:826-827), it was during this period, that the inclusion of a woman played by a male performer became popular, and Joey the Clown began to merge into the character now known as the Dame. Until this time, Britain had a long history of excluding women from the stage, and until 1629 young male actors would be cast in the roles of the female characters. As such, the idea of a man in a dress was neither uncommon nor particularly unusual, and as many eighteenth century actresses shunned the roles of ugly women, these parts were progressively taken over by men (Fantasia 1996:224). Before long, however, and for comic effect, the part of the Principal Boy in the pantomime became commonly assigned to a woman – a tradition traced back to a Madame Celeste who played Jack in *Jack and the Beanstalk* in 1855 in London, England.

As indicated, cross-dressing within the theatrical context is a long-standing tradition (Lime Light Scripts 2008:[sp]), and women playing the ‘breeches’ role of the Principal Boy in a pantomime generally provided a greater level of humour and risk for performers and audience alike (Its-behind-you.com 2009:[sp]). The role of the burly Dame developed later, in the early nineteenth century, when music hall performers brought their tricks and slapstick humor to the pantomime. Fantasia (1996:20) discusses the subversive quality of cross-dressing in pantomime noting that this anti-patriarchal characteristic counters the hegemonic gender roles enforced by the patriarchal political structures in nineteenth century Europe. Further to this, Fantasia notes that pantomime borrows from the “potentially anti-patriarchal genre” of *commedia dell'arte* which “reverberated with the agency of wives and daughters through the authority of the actress who played those roles in *commedia* troupes” (Fantasia 1996:235). In this way, pantomime offers the possibility of inverting and subverting the

patriarchal beliefs relating to women and their role in society prevalent in the eighteenth and nineteenth centuries.

However, it was ‘low’ humour and risqué behaviour, rather than the undermining of patriarchal structures that led to the newly-forming pantomime traditions gaining popularity during the mid-late nineteenth century in the British music halls within the provincial areas (1840-1890). Similar to the American Vaudeville (Barker 1987:34-35), the music halls offered small stages suitable for solo and folk dancing, but became popular for their saloon-like and rowdy atmosphere – an environment that supported the development of the very popular *harlequinade*. Initially, the *harlequinade* – a mime, song and dance piece – would make up a popular element of any music hall’s variety of offerings.

Taylor (2007:21) explains that until the wane of the British music hall tradition in the late 1950s, many well-known artists played in pantomimes across Britain. The pantomime was often adapted to allow these artists to display a well-known act, even though the act may not bear direct relation to the plot. This custom is still prevalent in contemporary pantomime.

Barker (1987:34-35) continues that the popularity of the music hall *harlequinade*, and ultimately of pantomime, was also as a direct result of the introduction of the Theatre Regulation Act in 1843 in Britain. This act amended the existing Theatre Licensing Act of 1737 which made provision for the licensing of theatres and theatre performances throughout Britain and allowed only the Lord Chamberlain to censor and determine which theatres and performances would be permitted. The Theatre Regulations Act of 1843, an amendment to the Theatre Licensing Act, restricted the powers of the Lord Chamberlain from preventing the staging of productions and licensing of theatres, allowing local authorities and theatres more freedom (Barker 1987:34-35) in making choices regarding the content and styles of performances. Fantasia (1996:218) notes that the Theatre Regulations Act of 1843 was also

responsible, in part, for the shift of pantomime offerings throughout the year in four distinctive seasons, to being limited to the Christmas festival season.

2.4 Pantomime and the imperial project

As the Christmas pantomime became more firmly entrenched in the British theatrical culture, Gilbert and Tompkins (1996) note that during colonisation, specifically in the Victorian and Edwardian²⁹ periods, the Christmas pantomime also became representative of British culture as the British Empire sought to expand its borders to new lands and territories (Gilbert and Tompkins 1996:7-8) and to inculcate British national identity within these territories. As has been indicated previously³⁰, British culture is representative of all things British, most specifically language, texts, artefacts and fashions. By extension, British theatrical culture is all things resultant of British theatre including texts, lyrics, musical sheets, stage directions, castings, lighting designs, costumes, sets, staging, and performances. Beyond the finer details of the stage, British theatrical culture is the essence of all things British that are on a stage. These are the customs, practices and beliefs would have been assumed along with most other British cultural practices when travelling to the new colonies.

In establishing a colony, settlers would often institute elements and signs of their homeland to orientate and remind themselves of the life they had known (Fantasia 1996:167-168). One of the foremost cultural practices was the production of texts and play texts, many of which would also be used to attempt to ‘civilise’ the people native to the country (Gilbert and Tompkins 1996:7-8). These productions – such as the pantomime that was popular in Britain

²⁹ According to Landow (2009:[sp]) the Victorian period extended for the period of rule of Queen Victoria, namely 1837 - 1901, and was followed briefly (1901 – 1910) by the Edwardian period, when Queen Victoria’s son, Edward, assumed the throne on Victoria’s death.

³⁰ For a description of British culture see 2.1. In addition, for a detailed discussion on Britishness in relation to Englishness, refer to 3.1.

at the time – slowly began to include scraps of language and customs of the native inhabitants which would be used as a source of comedy for the colonialists, but also as a point of access for the colonised. Among these practices included the use of ‘local colour’ in productions to add flavour, and the incorporation of other languages and accents to add humour within production such as pantomimes. These practices show, among other things, the force of the dominant British culture to maintain the hegemonic control of its own identity over those within the colonies.

Indoctrination of the local people through cultural activities was not new, however, as Gilbert and Tompkins (1996:15) point out. In the context of education, the pantomime was designed to inculcate the colonised to “British tastes and values, regardless of the exigencies of the local content”. It was not uncommon for newly acquired territories to experience their first taste of British theatrical culture during Christmas by means of an annual and traditional pantomime. To allow the ‘natives’ to engage with the productions, the inclusion of native languages into the text would be made and elements of ‘local colour’ would be introduced. Thus, for example, words or phrases from indigenous languages, or the inclusion of elements of indigenous traditions and beliefs or local symbols and imagery in their annual pantomime intended to localise and make the pantomimes more accessible to the ‘natives’ (Kruger 2003:129-148; Gilbert and Tompkins 1996: 8). In this way, the positioning of the indigenous peoples against the positions of the settler would be reinforced, reflecting the ‘natural order’ of ‘civilisation’ that coloniser and colonised should recognise and identify with (Gilbert and Tompkins 1996:8; Fantasia 1996:173). The desire for increased accessibility in turn re-emphasised and reiterated the colonialists’ ideological influence over the indigenous peoples (Gilbert and Tompkins 1996:8). In all, these practices of localising productions are indicative of how integral imperial indoctrination had become.

Through the use of the genre of pantomime, theatre had become a colonising force: a vehicle for what Fanon calls introjection (Dimen 2005:217). Much like Bhabha's concept of mimicry, where the colonised mimics the behaviours of the coloniser, introjection refers to where the oppressed have begun to see themselves through the eyes of the oppressors and to identify with, and internalise this view of themselves by the oppressor. Indigenous peoples began to position themselves not only in reference to the 'white man' but in terms of the objectification to which they were subjected by the 'white man'. In other words, the colonised began to relate to the role in society³¹ as determined and enforced by the 'white man' and the all-encompassing power wielded by the 'white man'³². This power was reinforced through the use of religion within missions, schools and religious practice, and the black versus white dichotomy continued into the 'white man's god' or 'the great white father' all of which the Christmas pantomimes echoed. (Brewer 2007:390). This term further entrenched Britain's monarch, Queen Victoria, and her role as the 'great white mother'³³ of the Empire (Springer 2007:1). In this way, colonial theatrical productions had become the mouthpiece of the Empire and its Queen, but continued to propagate white male superiorities. Fantasia (1996:174-192) also notes that pantomimes were also used as a celebration of British imperialism within the colonies, as well as a method through which to instil and promote national pride and unity within these colonies, specifically during war campaigns, most notably the campaign against the Boers in the second Anglo-Boer War of 1899. During these pantomimes the playing of military marches, the singing of 'God save the Queen', as well as presenting images of brave British soldiers and vilifying Boer soldiers through the fairy tales plots was commonplace. Simultaneously, the British Empire was forcing its beliefs

³¹ Bhabha's concept of mimicry, as discussed in Chapter 3.4, considers the manner in which the colonised begins to adopt and mimic traits from the coloniser as he internalises the colonising process.

³² In Western social and cultural theory from the nineteenth and mid-twentieth centuries, power is described as a trait characterising a specific group in a society, generally white middle-class men (Robinson and Richardson 1997:115).

³³ It is important here to note that the so-called 'great white mother' although a woman, was exerting male power and perpetuating a male culture in terms of values and ideology.

of superiority on its colonised subjects in the territories, while reinforcing national identity on its colonising citizens, all through the seemingly innocent act of the children's festival favourite of pantomime.

The colonies became representative of the Empire, trying to create traditional images of their homeland in Britain, while adapting local traditions and symbols to create their own sense of belonging "to an Anglo-Saxondom" and the new territory (Fantasia 1996: 231). Thus, adding local flavour had a dual purpose.

With these British traditions in mind, South Africa showed a similar pattern and Kruger (2000, 2003) provides a comprehensive history of early South African pantomime, tracking the development of the genre from the "good old English custom of a good old English pantomime" (Kruger 2000:155) in 1859³⁴. However, Kruger is decidedly quiet on the development of pantomime in South Africa past the early 1900s. It is important to consider the development and role of pantomime in South Africa to understand the manner in which pantomime has assisted, hindered or been inactive in the notion of South African nation building.

Hauptfleisch (2007:[sp]) notes that the first theatre built in the Cape colony in 1800 and christened the African Theatre, was largely known for producing amateur theatre plays, farces and other forms of entertainment. While Dutch theatre, influencing the developing Afrikaans culture, tended to be educational and religious in nature, colonial British theatre tended to follow the trends of their homeland of Britain, and preferred "light entertainment (a melodrama and a farce) or even something classic" like Shakespeare.

³⁴ It is important to reiterate, as mentioned in 1.1, much of South African theatre was imported from Britain and Australia, brought by travelling groups from the 1700s onwards. While the first documented pantomime produced in South Africa appears to have been in the 1850's, this is not to say pantomimes were not being performed prior to this date.

The first South African pantomime, *The Kaffir War* or *The Burnt Farm*, was “presented as part of the Equestrian Gymnastics in 1850” (Hauptfleisch 2007:4). This ‘Grand Pantomime’ provided an opportunity for the ‘old’ and the ‘new’ worlds of the region to interact and combine by making use of the vibrant gesticular, clowning and musical nature of the pantomime. These pantomimes were based loosely on the generic tales of the same names, following the style and format that by this stage had become synonymous with pantomime in Britain. This then set the tone for pantomime in South Africa long after British rule had ended.

Pantomimes in South Africa, both under British rule and more recently as a republic, have only weakly attempted to transgress or to make use of a potential subversive power, making only brief and limited socio-political comments and presenting very little in the way of spaces for the voice of the marginalised (Kruger 2003:135-148). While these pantomimes have insinuated the exposing of stereotyping, unequal power-relations and oppressive social hierarchies, this socio-political commentary has been passive and unable to highlighting specific notions or oppressive ideologies (Kruger 2003:133). Furthermore, as Fantasia (1996:231) notes, pantomime’s potential to be an agent for change, has also been overshadowed by the “business of Christmas” (Fantasia 1996:231) and the commercialisation of theatre. Ideologically, pantomime in South Africa has been unable to its carnivalesque potential and, to make use if the subversive techniques popularised through *commedia dell’arte*, to become established as an agent of change. Following the British tradition, the first Christmas pantomimes that were billed in South Africa were *Babes in the Wood* and *Harlequin and the Cruel Uncle* and were staged in 1859 in the Cape Town Theatre (Kruger 2000:154).

2.5 The carnival of Christmas and pantomime

When considering the relationship between pantomime and Christmas, however, Fantasia (1996:228) notes that each institution should first be considered independently as, although they are linked, these links only happened later in the development of the genre. The celebration of the birth of Jesus Christ was determined to be at this time in the Christian calendar by the first millennia Christian leaders in an attempt to “soften the revels of the [Roman] pagan festival” of Saturnalia or praise in honour of the Roman god, Saturn (Fantasia 1996:228). This was a celebratory event filled with food, drink, merriment and gift-giving. The question remains, however, how a risqué British form became associated with the religious Christmas celebration of the eighteenth and nineteenth centuries, as story lines and scripts typically make no reference to Christmas (Christmas Carols 2009:[sp]). While one possibility may lie in the structure of the holiday seasons and in the performance of the Christian nativity being played on consecutive nights and as a forerunner of the Christmas pantomime (Pantomime Mime 2009:[sp]), Fantasia’s (1996:218-219) exploration of how pantomime became associated with the Christmas period concludes that very little substantial information is available in this regard. She notes, however, that the commercialisation of Christmas from a religious festival to a “children’s festival” by the ‘theatre industry’ during the nineteenth century, as well as Queen Victoria’s accession to the throne in 1837, may have established the Christmas pantomime as a tradition in Britain. In essence, it has been established that the focus on family life and the introduction of “Christmas as the children’s festival” (Mander and Mitchenson 1973:21) would have influenced the content of theatre of the day, including the pantomime. Fantasia (1996:219) continues that it was due to this focus on Christmas as a ‘children’s festival’ that, from as early as 1822, pantomime began adopting fairy tales and children’s stories as broad plot-lines for productions. Further to this, moving

away from its anarchic roots, pantomime content appeared to adopt a more “Christian” value system as well, including the virginal Principal Boy and Girl characters, and asexual and androgynous nature of the fairy tale content. This had become a well-established convention by the late nineteenth century (Broadbent 2004:[sp]). Within this context of the Christmas festival, and taking into consideration pantomime’s *commedia dell’arte* roots, therefore, it seems plausible that the genre has found itself a home in the carnival-like festive structures of Christmas..

The carnivalesque (from carnival) is a concept coined and popularised by the Russian literary critic Bakhtin in his study of the writings of Francois Rabelais and Fyodor Dostoyevsky the early part of the twentieth century (Hayman 1983:101-120). Unfortunately, it was only in the later part of the century, with the translation of Bakhtin’s work that his notion of the carnivalesque gained popularity. According to Bakhtin (Hayman 1983:101-120), the carnival, as a social institution, offered a state-sanctioned space for shifting centre/ margin relations that uproots the stability of dominant discourses. The spectacle allowed for both the conceptual and physical delimitations set up by the centre to (temporarily) blur or be erased. All are temporarily considered equals in spaces usually separated by barriers of class, age, bodily norms, profession, finances; thus shifting the socio-cultural landscape. The marginalised were “centralised as visible sites of transgression and inversion”, operating in a space that inverted the dominant socio-cultural and political order (McRae 2002:6). This would generally include those members of society who would usually be kept to the margins such as the so-called ‘freaks’ and those with physical abnormalities, and yet parts of the carnival were elevated to levels of the centre and audiences permitted a space to engage with and even ridicule those usually seen as ‘above’ them. Notably, cross-dressing, humour, parody and physicality were important tools in ridiculing authority, foregrounding alternative histories and constructing counter-discourses in a moment of collective resistance (McRae

2002:6). Through the process of inverting the centre/ margin dynamic, those on the periphery became increasingly aware of growing ‘third spaces’ available for negotiation; but through the insistent controlled societal hierarchy of the Renaissance era, these spaces were drastically reduced (McRae 2002:6). It should be noted, however, that the elements of festival, ritual, spectacle, the grotesque, excess, and circus were prominent features of carnival and remain prominent features of traditional pantomime. It is through the process of giving voice to the current counter-discourses and by providing them with a viable space to be heard that the potential of pantomime through use of its carnivalesque elements becomes possible.

McRae (2002:6) argues that the rules of the dominant order were always re-established after the carnival, implying that the socially-repressive potential of the carnival produced an illusion of democratically distributed cultural power that was ultimately bound by what the dominant order allowed. However, in suspending the rules of a society temporarily, dominant meanings, narratives and discourses were questioned and the possibility for permanent change posed. Further to this, it can be argued that while Bakhtin’s concept of carnival and the carnivalesque offers the potential of a “world turned upside down” and a subversion of power dynamics and resistance to the dominant order, it has also been proposed by Bakhtin’s critics that the controlled environment within which this resistance occurs simply acts to maintain hegemonic control and reinforce inequalities. This would pose a direct threat to the ideological control of the dominant culture which has made use of tools such as literature and theatre to enforce hegemonic control over society.

Whereas the carnival³⁵ invites participation in a world of costume, mask and fiction, the carnivalesque invites a ‘special type of communication impossible in everyday life’ (Bakhtin, 1984:10). Bakhtin focuses on the relationship between the social world and literary wor(l)ds to formulate his understanding of the carnivalesque. He argues that the carnivalesque is a literary mode (using amongst others humour, chaos, profanity) that destabilizes, subverts and liberates the assumptions of dominant literary modes and systems of authority; and re-conceptualises the power dynamics that operate in cultural spaces. In the same way, pantomime makes use of these elements of humour, chaos and in some cases, profanity or risqué dialogue to subvert and destabilise the dominant assumptions present in cultural spaces.

Integral to this understanding of the carnivalesque, is Bakhtin’s concept of heteroglossia, described by the Maybin (2003:67) as a “dynamic multiplicity of voices, genres and social languages”. This concept relies on the primary idea of a centre/ margin dichotomy, as discussed in Chapter 3, where centralising centripetal forces make use of authoritative language and voices such as religion, science and politics to control meaning and frame social interactions, and diversifying centrifugal forces make use of language varieties such as “age group [and] historical periods” to create tensions with the centre (Maybin 2003:65). Maybin (2003:66) further notes that the cultural canon of the centre may begin to wane and lose authority when the tensions between the centripetal and centrifugal forces exclude members of the social group from the interaction. For example when tensions between schools (as the authoritative centripetal force) and multimedia platforms (as the centrifugal force) become overly tense, teenagers as members of the social groups which the schools are trying to maintain authority over, begin to feel excluded from the engagements and lose

³⁵ See McRae (2002) to trace the development of meanings attached to the carnival and the carnivalesque from the Middle Ages to the present.

interest in the interactions and any authority previously achieved in framing these engagements is lost. In this way, heteroglossia denotes a dynamic system of negotiation and interaction as it relates to language and the use of language to frame struggles in society.

Bakhtin's ideas can be applied to other modes of presentation/ representation, such as theatre. McRae (2002:9) argues that while the time of carnival has waned, fragments of carnivalesque are to be found in spaces of popular culture (including television series). This study positions pantomime, with its references to popular culture such as politics and celebrity, and its overt use of elements of the carnival and festival, as a space within which to engage with the carnivalesque. The juxtaposition of the 'real' and symbolic worlds by means of the carnivalesque in pantomime can open up interpretation 'gaps' in supposedly uninterrupted hegemonic discourses such as patriarchy, racism and ageism, and pave the way for other discourses and positions to materialise (as in Bhabha's notion of the third space to be discussed in Chapter 3). Through pantomime, the symbolic world of theatre fuses with the real world of the audience, creating a 'third space' of engagement which offers them the opportunity to interact with issues relevant to their lives.

Fantasia (1996:18) further discusses how the Christmas pantomime relates to both carnival and the carnivalesque due to its placement within the Christmas festival and festivities, as well as its links to the *commedia dell'arte*, and the ostentatious and glamorous nature of the genre. As has already been discussed, *commedia dell'arte* has been established as being a subversive genre of theatre, known for its disruptive and potentially anarchic plots and scenarios. Equally so, and developed from this genre, pantomime has the same carnivalesque dissident potential; however, it does not seem to have been accessed in Britain. Instead, traditional British pantomimes make use of fairytales, nursery rhymes and children's stories as the basis for pantomimes and some pantomimes have become a tool for reifying the values

and beliefs of the dominant culture (Fantasia 1996:231). As such, the values and moral lessons disseminated to the audience through the pantomime supported those beliefs and values of the dominant culture. By the early twentieth century, all popular children's theatre, including pantomime, was based on children's stories and fairytales such as *Peter Pan* and *Snow White and the Seven Dwarfs* (Davis and Watkins 1960:4). At this time, many European tales such as those by the Brothers' Grimm (Germany) and by Hans Christian Anderson (Denmark) had been translated from their original languages and cultural references, and transposed into British culture³⁶ and into the ideologies and values of the developing British nation (Butts 1995:86-87). However, while these translations will have been made to ensure the texts are aligned with the British culture and ideological positions, it must also be assumed that elements of the same source text remain within the target text and therefore potentially influence the ideological underpinnings of the final text.

Furthermore, although the twentieth century saw the rise of pantomime across Europe, and into the rest of the world, pantomime, as described above, continued to determine itself as a distinct genre of theatre in Britain and as such, greater emphasis should be given to the role that pantomime has played in perpetuating and reinforcing British imperialist ideology and nationalism.

As has been discussed traditional pantomime has, in essence lost much of its dissident carnivalesque qualities, and has become confined by the unique but possibly restrictive characteristics of the genre. This has been largely in order to meet the needs the British public and to support the imperialist ideological positions of the dominant cultural class. In addition to the prescriptions of the genre-characteristics, as will be discussed further below, producers

³⁶ For a discussion on British culture and national identity see 2.1

of pantomimes may often be required to enforce the hegemonic structures of the dominant culture to ensure the financial stability of the genre of traditional pantomime.

2.6 Genre-characteristics of traditional pantomime

As has been shown, throughout the development of traditional pantomime as a genre of performance, a multitude of nuances and individual pantomime traditions have developed, been added to, and subtracted from, until the structure that is now considered to be ‘traditional’ pantomime stabilised. It is therefore important at this stage of the discussion to consider the characteristics that make up the genre of traditional pantomime in order to understand how these conventions may be manipulated to construct an ideological position. This understanding lays the foundation to the analysis of Janice Honeyman’s *Peter Pan* proposed in Chapter 6.

As discussed in 2.4 to 2.5, pantomime is described as a British genre of theatre, the content of which usually originates from the use of folk or fairy stories popular among white, English-speaking children. The general style of the performance is usually characterised by spectacle, stock characters, humour, physical comedy, music, song and dance and audience participation, and follows a relatively formulaic and conventional structure³⁷ (Taylor 2007:81-82).

Kruger (1997:16-17) provides a detailed description of the basic conventions and characteristics used to define traditional British Christmas pantomime, while Taylor (2007) unpacks some of the more general elements made popular by contemporary pantomime.

³⁷ See Annexure 4 for more information on the Conventions of Pantomime

Taking into consideration other contributions by Waterman (1978), Leach (1980), and Schacker (2007), the general characteristics of pantomime can be formulated as follows:

- i) A typical pantomime has a clear and defined **structure** within which the pantomime plot, script and action is produced (Taylor 2007:82). Pantomimes seldom differ in structure. That said, a constant change is present in the ‘updating’ of the content and contextual references of the script through the use of topical references to local or even national issues such as politics (Taylor 2007:82).
- ii) The **plot** of a pantomime is generally based on a fairy tale and more recently, on popular children’s stories (Kruger 1997:16-17). Not all fairy tales are suitable for the pantomime format, and as such, have generally disappeared from popular choices for scripts. In addition, pantomime scripts are largely a representation of the original fairy tale; and are adapted for comic or satirical effect. The plot is generally made up of a prologue and opening chorus. This is then followed by a variety of set-pieces by the hero, Dame and comic characters. The plot continues into the transformation, resolution and finally, the Walkdown or finale.
- iii) As is common with fairy tales, pantomime **quests and transformations** are a necessary feature of the plot. The need for a quest allows movement within the plot and the “transformation of fortune” (Taylor 2007:82) is the happy ending necessary to complete the illusion. This quest and happy ending most frequently showing the Principal Boy rescuing the Principal Girl and them ‘living happily ever after’ together which supports stereotypical patriarchal roles, and reinforces the hegemonic structures of the dominant culture.
- iv) **Audience participation** is an essential element of a pantomime, and often continues the plot line (Kruger 1997:16-17). It is this learned participation that has made pantomime popular through the generations; adults were introduced to the

traditions as children, and in turn introduce their own children to the genre (Taylor 2007:82). This audience participation includes the use of customary exchanges between the performers and the audience; for example, the Dame requesting the audience to let the performers know if the villain can be seen. The audience will respond with “He’s behind you!” when the villain appears behind the performer. In a display of slapstick humour, the performer will spin around to confront the villain, but the villain will hide, leading the performer to respond to the audience “No, he’s not” (Leach 1980:22-37). This scene can be repeated and continue throughout the performance.

- v) **Cross-dressing** is a common tradition, most popular in the characters of the Dame (man dressed as a woman) and the Principal Boy (a woman dressed as a man) (Kruger 1997:16-17). These cross-dressed characters should not be confused with drag artists – the audience understands that these are men dressed as women, or *vice versa*. Some pantomime productions, such as *Cinderella* (Honeyman 2004), allow for additional Dame characters, for example the ugly sisters. In terms of the Principal Boy it has become customary in some productions, such as *Snow White* (2008), to substitute the female performer for a male; however, more traditional playhouses continue the British tradition (Taylor 2007:13-14). While cross-dressing has the potential to act as a destabilising force within the pantomime, contemporary pantomimes have shown that when used, this feature offers comic relief more often than social commentary or acting as subversive element within the play text.
- vi) **Stock and comic characters** continue the tradition of both pantomime and of the stories upon which the narrative is based (Taylor 2007:82). Generally speaking, each story will have a comic character/ s, reminiscent of the Joey the Clown

character – often acting as a facilitator between the audience and scenes of stage; the ‘magical’ being (primarily, the fairy god mother). In addition, stock characters will also include an animal or skin part (Taylor 2007:82). The ‘skin part’ is the traditional ‘animal’ on stage, such as the cow in Jack and the Bean Stalk. This is usually two performers in a comical costume making up the ‘front’ and ‘back’ parts of the animal, often moving in opposite directions (Taylor 2007:33-49).

- vii) Pantomime is strongly **reliant on music, song and dance** to enhance the narrative and advance the plot, although the songs may not be directly linked to the narrative or plots themselves (Kruger 1997:16-17). Musical styles differ from production to production and in many cases contemporary pop, rock and local music have become popular choices. Combining a well-known song with re-written lyrics (that the audience is encouraged to sing-along to) is often included in the pantomime.
- viii) **Slosh scenes and physical comedy** are a popular characteristic of pantomime and add greatly to the general comedy within the production. In many cases, such as slosh scenes the comedy crosses boundaries of socially accepted convention, drawing the audience in and allowing them to enjoy slapstick humour (Taylor 2007:82). Slosh scenes often involve the use of messy props such as water, food or make-up, to create a scene of physical comedy in that the performers make use of their physicality and of other props to induce a humorous scene that can be termed as slapstick. Slapstick does not always involve the use of slosh; however, slosh can be added to heighten the physicality of the slapstick humour. The scene sometimes includes the audience, however it usually involves the lesser comic characters within the production (Taylor 2007:33).

- ix) **Suggestive dialogue**, *double entendre*, and even lurid and crude comments are common (Taylor 2007:13-14), often making the pantomime appropriate for an adult audience. Again, while this convention has the potential to offer subversive content undermining the status quo, the text is frequently simply of a suggestive nature and may not address issues of a socio-political concern.
- x) **Direct addresses to the audience** are interesting and vital parts of creating ‘pantoland’ (Kruger 1997:16-17). This element includes actors directly addressing the audience, references to stagehands, rehearsals, costuming and even the theatre building itself. Generally, the audience feels that it is incorporated into and engaging with the performance, and is a co-conspirator in the chaos (Taylor 2007:94).

Pantomime has not always been quite so easily defined and classified, and the genre’s history details its development accordingly. Equally so, the history has also highlighted the genre’s subversive stand against the dominant hegemony through the use of carnivalesque traditions such as suggestive dialogue, cross-dressing, and use of the grotesque in slosh scenes and physical comedy skits. An argument has been made by Weaver-Hightower (2007:179-183) that “pantomimes... are carnivalesque in their use of song, dance, extravagant costuming and expensive scenery”. Further to this, and by means of its carnivalesque potential and its manipulation of structure and plotlines, she notes that pantomimes destabilise gender roles through cross-dressing and challenging societal norms through the use of suggestive language. On the other hand, however, it could also be argued that through its strict following of a clearly defined and traditional pantomime structure, the genre of pantomime is at risk of reifying the hegemonic forces of the dominant culture despite its carnivalesque potential.

2.7 ‘Traditional’ Christmas pantomime ‘today’

Returning to the earlier distinction made with regard to contemporary and traditional pantomime and making specific reference to the contemporary trends in traditional pantomime proposed by Kruger (1997:55-100) in terms of narrative, tone and purpose and themes, this discussion further examines present-day pantomime in greater depth, ultimately exploring the role of changing economic circumstances on pantomime productions. Taylor (2007:21-31), on the other hand, contends that there are a number of considerations influencing specifically the financial sustainability of pantomime. Most importantly, she discusses the need for extravagance and star-appeal to draw audiences.

Much like pantomime of the eighteenth and nineteenth century, many present-day pantomimes continue to draw their narrative inspirations from nursery rhymes and fairy tales. However, Kruger (1997:77) and Taylor (2007:24) both note the increase in contemporary additions to popular children’s story choices such as *Alice in Wonderland*, *The Wizard of Oz*, *Peter Pan* and even renditions of some Disney productions. The inclusion of these additional narrative choices in the suite of pantomime offerings has seemingly deepened the potential pool for selection but has in fact limited any possible ideological positions to only those communicated through the works of specific authors and Disney pop culture. I argue that instead of being presented with a variety of performances of *Cinderella* or *Mother Goose*, each of which may represent a slightly different approach to or interpretation of the narrative, audiences are repeatedly exposed to carbon-copy performances of the original text, re-creating and re-presenting the same ideologies and hegemonic structures as was present in the original texts.

It is through undermining and subverting these hegemonic structures, though, that pantomime stakes its claim as a theatrical genre of substance; beyond the bawdy theatricality, it is

elements of comedy, parody and satire used in pantomime that give the format its strength (Kruger 1997:85). Chapter 6 reviews how Honeyman's *Peter Pan* has attempted to make use of these elements in order to understand whether her 2007 version has been able to subvert the hegemonic structures within the text.

Taking into consideration the need for sustainability as well as wanting to understand the underlying motivation and appeal of differing pantomime types, Lipton (2003:136-149) investigates the use of commercial branding techniques to revive the faulting British pantomime in the 1980s. It is this commercialisation that brings the discussion to the so-called 'modern' contemporary pantomime, and it becomes clear that economic considerations link potentially subversive entertainment, such as pantomime, with commercial rather than cultural or political priorities. The reality of world economics encourages the questions of how much of art or theatre can exist outside commercial considerations and with which agendas theatre must align itself to maintain its financial sustainability.

Her discussion, Lipton (2003:136-149) centres specifically on the use of two similar pantomime branding case studies: firstly the QDos Entertainment Company (QDos) known world-wide for its staging of "celebrity-driven" pantomimes; and secondly the "Nottingham Playhouse and York Theatre Royal (NPYTR) repertory company", which claims high esteem within a small but influential regional sector of the public. (Lipton 2007:137).

Lipton contrasted these two pantomime models through their usage by the audience. The QDos model is based on an ideology of hedonism and pure individual enjoyment. The NPYTR model is based, contrastingly on traditional British and Western values, the renewal of family entertainment and holds an intellectual appeal for its audience. Lipton also notes the importance of the mediated society within which these pantomimes are being performed. The QDos model relies heavily on the mediated "knowledge" of the audience in its production,

making use of highly recognisable media in its advertising and production. The NPYTR model, however, attempts to draw more from the purity of the live performance, relying rather on the traditional understanding of live theatre and the practices therein.

The key aspects to draw from this study, as can be drawn from comments made by both Taylor (2007) and Kruger (1997) is that pantomime has become reliant on the box-office taking to ensure its sustainability, and it is only through ensuring audience satisfaction that the pantomimes will continue to remain in operation. As will follow in discussions in Chapter 3, and considering Taylor and Kruger's arguments, it can be deduced that active attacks on the dominant culture and attempts to undermine the hegemonic forces within society by theatrical productions may not be well-received thus resulting in a drop in sales and ultimately the closing of the production. So-called 'safe' approaches to the subject matter may be seen as pandering by some extremist sectors of theatrical society, and attempting to maintain the status quo, but these approaches will also in all likelihood ensure the widest audience acceptance. In this way, theatrical productions that are seen to be reproducing the hegemonic structures and supporting the dominant culture are more likely to be sustainable and retain audience numbers. In so doing, these theatrical productions become hegemonic forces in their own right, reinforcing the ideology of the dominant culture, and reproducing and re-presenting notions of identity and nation held by this dominant group.

Further, QDos Entertainment company claims to be "focussed on family entertainment and traditional values" (QDos Entertainment PLC 2012:[sp]), it continues to boast

"the accolade of being the largest producer of pantomimes in the world. [The] 2011/ 12 pantomime season saw a host of stars appear in [their] 23 pantomimes nationwide... [with] total cast of 700 actors, dancers, musicians, stage staff and creative personnel work on QDos pantomimes every year" (QDos Entertainment PLC 2012:[sp]).

In this way, by making use of a company such as QDos, which stress the importance of reaching the broadest brand community possible and of citing popular culture as its focus, Honeyman's *Peter Pan* raises the question as to how this production will navigate the socio-cultural and political landscapes in the postcolonial post-apartheid South African context. This study argues that Honeyman's *Peter Pan's* use of QDos products is actively engaging with dominant and hegemonic constructs of South African nationhood and identity and focusing on reaching this broad brand community through a process of *double localisation* as is discussed in Chapter 5.

2.8 Conclusion

In order to determine the potential of pantomime as a means to either undermine or reinforce dominant hegemonic structures, this chapter has examined the development of pantomime in terms of its *commedia dell'arte* roots, the *harlequinade* and the British music hall, and has adopted Bakhtin's reading of carnival and the carnivalesque through which analyse the genre. This analysis has been expanded to an exploration of traditional Christmas pantomime, taking into consideration the influence of social-economic trends resulting in the perceived need for theatre, and specifically pantomime, to support and maintain the ideological status quo. In conclusion, this chapter has determined, that while pantomime has the subversive potential to undermine the status quo and destabilise the power of the dominant culture, the genre-characteristics are such that they may act as an hegemonic force on behalf of those in power.

The following chapter provides a theoretical framework to support the argument of the remainder of the dissertation that Honeyman's pantomime of *Peter Pan* reinforced rather than attempted to subvert the imperialist ideology within Barrie's 1904 text, to be discussed in Chapter 4. This theoretical framework is achieved through a discussion of the works Said,

Anderson, Bhabha and Hobsbawm and explores the issues of colonialism/ imperialism and postcolonialism in relation to nation in greater depth, taking into account issues relating to nation, tradition, and language as a construction of ideology, and continues in Chapter 5, as they relate to the process of translation from one (con)text to another. The importance of this theoretical framework is that it couches the argument that Honeyman's pantomime has supported rather than destabilised the imperialist agenda, and that through Honeyman's translation of the text, the ideological position of the *Peter Pan* text is fully realised.

CHAPTER 3: PETER BREAKS THROUGH

“To resist occupation, whether you’re a nation or merely a woman, you must understand the language of your enemy.”

The Poisonwood Bible (Kingsolver 2007:435)

3.1 Introduction

The previous chapter explored the ways in which pantomime supported the British imperialist agenda, and became a tool through which to interpolate the colonised into this agenda. In relation to pantomime, I noted the possible subversive qualities of the genre and potential for it to act as a counter-hegemonic mechanism. It further considered pantomime as a genre capable of subverting the status quo of the dominant culture by engaging with the broad historical context of pantomime and the notion of the carnivalesque. In this chapter, I present a postcolonial perspective on theoretical constructs relevant to my argument relating to the ideological influences underpinning Honeyman’s pantomime of *Peter Pan*, and in order to unpack the defined historical and political context in which Barrie’s 1904 *Peter Pan* was written. I use this framework in Chapter 6 to argue that the imperialist ideology reflected in Barrie’s 1904 source text of *Peter Pan* was reinforced in Honeyman’s pantomime of *Peter Pan* through the characteristics of the pantomime genre and the way in which the source texts was ‘translated’ to the South African context.

The discussion that follows, speaks directly to the socio-political period in which Barrie was writing his play – a discussion that which is continued further in an analysis of the play itself in Chapter 4. It also includes a brief discussion of some of the prominent scholarly academic, literary and political debates that have continued since the writing of Barrie’s text, and which

further influence the re-telling of this tale by Honeyman to future generations in post-apartheid South Africa.

Specifically, in order to contextualise the period within which the narrative of *Peter Pan* was written and the ideological positioning of the 1904 play text, this chapter engages with notions of colonialism and imperialism, mapping these against the historical developments within the South Africa colonial context. In relation to this, and as it applies to the translation of this text by Honeyman into the postcolonial and post-apartheid South African context that will be discussed in Chapter 5, the chapter engages with a reading of Said's concept of Orientalism and Othering as it applies to postcolonial studies in terms of centre/ margin dichotomies. Following the thread of postcolonial theory, the discussion considers the broad issues in the construction of nation through the thinking of Bhabha and his concepts of third space, mimicry and hybridity, before drawing on the concepts of imagined communities and invented tradition as proposed by Anderson and Hobsbawm respectively. Finally, and as a means of exploring how Honeyman has represented notions of nation and identity as it applies to South Africa and through her pantomime of *Peter Pan*, the chapter closes with a discussion relating to the construction of identity and cultural identity in relation to postcolonialism and the development of nation. Through exploring these theoretical constructs, I intend to provide a link between the colonial period within which Barrie was writing the *Peter Pan* narrative, and thus grounding the imperialist ideologies within the text, and the postcolonial and post-apartheid period within which Honeyman has produced her version of the text. In this way, this discussion shows that Honeyman has reproduced the ideological positions within Barrie's 1904 text through her translation, rather than using the carnivalesque genre of pantomime to subvert these imperialist views.

JM Barrie wrote *Peter Pan* at the end of the Victorian (1837-1901) and the beginning of the Edwardian (1901-1910) eras, during which time the imperialist power of the British Empire over its colonial subjects was beginning to wane (Meyer 2000:49).

For the purpose of this study, the colonising force to be considered is only that of the British Empire, geographically known as the United Kingdom of Britain and Northern Ireland, and includes the colonies claimed by the Empire (Gilbert and Tompkins 1996:4). While the influence of other European colonisers including the Dutch, German, French and Portuguese (Ashcroft et al 2002:1) is acknowledged both globally, and on the African continent, the majority of imperialist activities for which this study is concerned were enforced largely by the British.

Before exploring the contexts and debates produced by the imperialist activities of this time, further explanation of the terms colonialism and imperialism is necessary. Gilbert and Tompkins' (1996:2) definitions of, and distinctions between, colonialism and imperialism are taken from a reading of Said's (1994) *Culture and Imperialism*, which notes the correlation between the two terms, and therefore leads to their being defined simultaneously in this study. In terms of this approach, imperialism is related to the larger theoretical and attitudinal perspective of one country over another. An analysis of the etymology of the terms provides a basis for this definition (SEP 2006:[sp]): *imperium* (Latin: to command) is indicative of the ideological underpinnings of imperialism, that one culture may have command over another. Colonialism, generally the consequence of imperialism, is seen as the "implanting of settlements on distant territory" (Said 1994:8). *Colonus* (Latin: farmer) refers directly to the land, and the relocation of people from one territory to another, and is subsequently more active in nature. Imperialist domination includes political, economic, military and cultural aspects, while colonialism specifically refers to the permanent settlement in and control over

the colonised territory and its inhabitants (SEP 2006:[sp]). Colonialism thus occurs as a result and enforcement of an imperialist ideology. Imperialism is the idea, and colonialism is the enactment of this idea. This enactment occurs in several ways: it can be enforced, as in the case of South Africa, India and the United States; and it can also be imbued into the culture of a country, as in Australia, and French-speaking areas in Africa and Vietnam (Lowe 1993:49). This enactment is either enforced or imbued through the use of local structures and hierarchies such as language, education, religion, and political enterprises; all of which influence the concept of self and identity of the coloniser in relation to themselves and the colonised.

To continue in this vein and in order to understand the imperialist ideological position adopted by colonialists, a brief discussion on ideology is necessary. Fourie (2001:311-312) describes ideology as a “study of ideas and how people and societies think”, and includes in his definitions beliefs, false ideas, and the control of information and the ‘production of meaning’. Fourie’s definition does not, in its simplest form, assign a correctness value, to the concept of ideology. Fortier (2002:227), however, adds a connotation of mistrust to the term, describing ideology as an “accepted way of looking at the world, a way of looking that various forces instil in us so we will not question the status quo” thus including a ‘truth’ or ‘correctness’ value.

Historically, the concept of ideology has developed since the late eighteenth century when it was coined by Destutt de Tracy who coined the phrase to the ‘science of ideas’ (Kennedy 1979:353-354). This concept was circulated, debated and soon filtered through to theorists such as Karl Marx and Friedrich Engels, who referred specifically to the ideologies used by

the ruling or dominant class³⁸ to suppress members of society such as was advocated by the Victorian middle class to their working class counterparts and colonial brethren (Schwarz 2009:[sp], Thompson 1981:205). This suppression is achieved, through control by the dominant classes of the ‘instruments’ involved in the ‘production of meaning’ such as education, religion and local government, and the argument that if members of society are able to break free of the oppressive homogenising ideologies of the dominant classes, this would undermine and destabilise the power dynamic established within society by these ideologies (Schwarz 2009:[sp]).

With this in mind, it becomes clear that ideology moves past simply being a set of ideas about society and ideas society has about itself, to a conceptual framework within which people within a particular society function. This conceptual framework informs the actions within that society, how it operates and how the members of this society act to ensure their acceptance within the society – ultimately ensuring that the ideological framework is upheld and the status quo maintained. As it applies to colonialism, an imperialist ideology will provide a framework within which both the coloniser and the colonised are informed as to how they should relate to each other and to themselves within the framework. The nature of the relationship is established and maintained through the ideological position assumed.

This framework is further complicated in terms of which members or member groups within the society have control, as indicated by Fourie (2001: 311-312), of information and the production of meaning. As indicated by Marx (SEP 2008:[sp]), it is the dominant class and ideology that maintain control of perpetuating the ideological framework, a power which allows for the manipulation of those seen as ‘inferior’ or ‘less than’.

³⁸ While in some contexts the terms ‘ruling’ or ‘dominant’ class or culture may be differentiated and refer to slightly different and possibly oppositional groups within society. In this context, the terms are used interchangeably to refer to the group within society that maintains ideological and hegemonic dominance over society specifically with reference to the control of ISAs and RSAs.

With this in mind, Hall's (1985:98-103) discussion of Althusser's concepts of repressive state apparatuses (RSA) and ideological state apparatuses (ISA) in terms of the Marxist theory of ideology, becomes relevant. RSAs are bodies or entities used to enforce the ideologies of the state, including the police and army and other institutions directly linked to the state and used to enforce the ideologies of the state (Hall 1985:98-103). It must also be noted that while the ruling class may, in some cases, also represent the state, the two are not necessarily one and the same. ISAs, on the other hand, refer specifically to social and cultural agents – such as schools, media, religious institutions and political parties – and through which ideological concepts are reproduced (Hall 1985:98-103). ISAs are of particular interest in terms of a study of theatre, and the possibility of theatre to act as an ISA: both producing meaning and being a vehicle through which meaning, and by extension ideology, is disseminated. The influence of ISAs is also amplified when one considers the transmission of ideology through several channels; for example, theatre could be viewed as an example of an ISA in relation to the imperial project.

When one considers the role of ISAs in the control and production of meaning, the importance of what and whose ideology is being purported becomes important; this would be controlled largely by the ruling class. For example, for large periods of time during the apartheid years in South Africa, state-owned theatres were not permitted to perform to audiences of mixed racial groupings, thus reinforcing the ideology of racial separation. One could be forgiven for believing that since apartheid has ended as a recognised and enforced ideology, that the ideological framework from which most South Africans operate has also changed; however, long-term change of such magnitude requires, in many cases, a concerted social change within both society and in the ideology of the dominant class (Schwarz 2009:[sp]). As a particular ideology becomes embedded in the dominant culture of society, it becomes increasingly difficult to eliminate the effects and power of this ideological force

over the populace. In relation to colonialism, the long-term effects of South Africa's past remain a reminder and continue to surface in productions such as Janice Honeyman's pantomime of *Peter Pan*.

Furthering the discussion of ideology and its role of the imperial project, it becomes important to consider the impact of hegemony as an ideological force in promoting specific ideological positions. Literature on hegemony aims to explain how dominant cultures or the ruling class maintain power and persuade the suppressed to accept dominant values. Hegemony refers to the "dominant attitudes, relations, and practices of a political order" (Fortier 2002:226). It is an ideological construct, a product of the ruling class, and the perception/ perspective of the world this group wishes to promote (Macey 2000:176-177). This perception/ perspective becomes hegemonic, and has power, when it "comes to belong to a popular culture that permeates the whole of civil society" (Macey 2000:176-177). Hegemony thus shapes cultural perspectives, values and practices through social structures, institutions and practices that empower and favour a dominant group or culture in a specific society and works towards homogenising people within that society (Hawthorn 2001:146).

Gramsci (cited in Sim and Van Loon 2001:37) argues that hegemony is powerful because it masks the authority of the ruling ideology that protects the ruling or 'dominant class' interests and renders the means by which the dominant cultures maintain power invisible. It speaks to the forces that control the production and representation of meaning and determine what meaning will be produced; thus permitting those in power to determine this meaning and the manner in which it will be produced. For example, companies that own television stations control the content that those stations air, resulting in the priority of the media owner becoming headline news on the station, and ultimately becoming priority news to the viewer (Fourie 2001:129-132).

Although hegemonic structures and cultural apparatus such as the media (and literature among other cultural artefacts) can relegate non-dominant cultures to a silent, negative, invisible or marginal position, During (2005:21-22) argues that hegemony can also offer the promise, and sometimes the opportunity, for change. For example, the inclusion of the colonised voice spoken through the discourses (and language) of the coloniser (Ashcroft 2001:45-47) may allow the oppressed a voice and an opportunity for change – limited as it may be – and allows the oppressed the opportunity to infiltrate and disseminate their own message within hegemonic structures and apparatus³⁹.

Finally, culture itself, through its symbolic boundaries, can operate as an hegemonic tool through which to enforce the ideological positions of colonialism and imperialism. Williams (1977:15-16) notes that culture is both a “a social – indeed specifically anthropological and sociological – concept” representing a way of life; and an inner, more spiritual development of self, often linked to the arts and literature. In this way, the arts and literature become expressions of life in general, expressions of human spiritual development, expressions of the human self and ultimately expressions of culture.

British Victorian/ Edwardian culture, as is discussed further in Chapter 4, is frequently associated with “‘typical’ British moderation, tolerance, reserve and modesty” (Jacobson 1997:193). In exploring the nature of the British Empire, Baucom (1967:3–40) analyses the elements that make up the British identity and culture. He notes that British culture is everything ‘broadly British’ including language, beliefs, customs and practices. Jacobson (1997:187) adds that British identity may also include the values, attitudes, religion and lifestyle of a those enjoying British citizenship and who are possibly of British decent; while

³⁹ I am aware of, and take into account Spivak’s (1988) on-going work on the hegemonic structures and apparatus of the dominant classes are deaf to the voices of the subaltern, in this discussion, and have referred to this concept of self-reflexivity in the discussion on mimicry.

Kumar (200:575-608) and Langlands (1999 53-69) emphasize the political and cultural nature and ambiguities associated with the notion of nation as it relates to British identity and concepts of Britishness and Englishness. Noting the homogenizing impact of Englishness on the development of the British identity, these theorists argue that although the United Kingdom of Britain traditionally includes the nations of England, Scotland, Wales and Northern Ireland, it is the central identity of the English that has permeated and dominates British national identity. Langlands (1999:60) comments that this is achieved through markers such as religion, the use of English myths and legends, emphasis on English political hegemony and most specifically the “crown, parliament and unwritten constitution” that are all English in character. This character is recognizable as being British through national identifying markers determining the British nation, including the language, culture, anthem, flag and governance structures.

Baucom (1967:3-40) further comments that discussions relating to the distinction between Englishness and Britishness⁴⁰ complicate the matter considerably, especially in relation to colonialism and the culture of the colonised. The term Empire has been attached to Britain in relation to the activities of colonisation conducted during the late nineteenth and early twentieth centuries, and refers directly to the building of a ‘body of [colonial] subjects who adopted British language, culture, morals and ‘intellect’ (Baucom 1967:20). This would allow Britain access to resources outside of its borders, opportunities to export and import goods and build wealth and power. Kumar (2000:579-80) notes that through a process of “imperial nationalism” the Empire developed a sense of national identity that gave the dominant group a sense of themselves and their destiny in terms of their own political, cultural or religious mission. In this way, the Empire became united and dedicated toward a singular cause or

⁴⁰ It should be noted that references made to British culture do not assume homogeneity amongst the British people. For a more detailed discussion on the notion of British culture, refer to footnote on British culture in 1.1.

purpose aimed at “advancing the imperial mission”. Further to this, and as will be discussed at greater length in Chapter 4, an interesting dualism within the British imperial culture, as it relates to the relationship between the men and women, and men and all Others, is the notion of public and private spheres and how these spheres are inhabited and governed. As will be shown, the hegemonic control maintained by the Victorian British man ensured that all spaces: political, social, religious or cultural remained firmly under his domain.

Preston (1997:37-39) views culture as constructed and learnt, becoming inherent in the manner in which individuals live their lives. This view resonates with During’s (2005:6) assertion that:

culture is not a thing or even a system: it’s a set of transactions, processes, mutations, practices, technologies, institutions, out of which things and events ... are produced, to be experienced, lived out and given meaning and value to in different ways within the unsystematic network of differences and mutations from which they emerged to start with.

During’s definition of culture foregrounds the rhizomatic relations and negotiations between that which constructs culture and the experiences of cultural constructs.

In discussing the role of colonialism in relation to the culture of a colonised country, Bharucha (1993:2) asserts that colonialism does not allow for engagement in cultural transactions but, rather, takes control of these transactions and represents the culture of the colonised in a manner that allows the oppression of the colonised to seem appropriate and acceptable, most unnervingly to the colonised themselves. As indicated earlier, theatre as an hegemonic force and through the use of ‘universal truths’⁴¹ has been used as a vehicle to

⁴¹ The term “universal” is frequently established by those approaching from a Western perspective, and as such often carries further connotations of colonialism. In and of itself, the appeal of the term “universal” is in the assumed understanding that all ‘common’ human experience is the same and therefore universal. However critics have commented that this encourages dominant hegemonies, specifically those of white, Western patriarchal, imperialist, values, rather than attempting to understand and embrace the differences between cultures and ethnicities (Pels 1997:165).

reaffirm such cultural representations in that ideological positions of the dominant culture may be reinforced through the theatrical production.

Both Preston and Bharucha's views acknowledge that culture is not a fixed and stagnant entity, but a dynamic process of production in which its boundaries and structure arise from the reciprocal interaction of myriad constituents to mould a group identity. The notion of culture as a construct acknowledges that culture is dynamic and unstable; it perpetually creates, morphs and transforms itself. It interacts, it is responsive to, and demands responsiveness from, other cultures by means of collusion/ collision with other cultures.

In mapping the relationship between colonialism and the ideological position of imperialism, this discussion draws full circle back to Bharucha's (1993:2) belief that colonialism makes use of cultural engagement such as theatre to reaffirm hegemonic and oppressive representations of the colonised in order to maintain the status quo. However, it is the colonial story with which Britain was engaged that this study is most concerned.

3.2 The sun never sets on the British Empire⁴²

The importance of this colonial story relates to situating the original *Peter Pan* narrative within an historical-political context, with the specific goal of understanding the ideological underpinnings of the tale. The story began in 1806, with the start of the Napoleonic Wars with France, when Britain seized control of the Cape Colony in South Africa to secure the travel route by sea to their Asian colonies (Landow 2009:[sp]). Following this seizure, the British colonisers began settling further and further inland, pushing the existing Boer settlers

⁴² Writing under the pseudonym Christopher North, and in his column, *Noctes Ambrosianae*, writer John Wilson used the phrase, "His Majesty's dominions, on which the sun never sets," which has since been amended to the more modern, "the sun never sets on the British Empire" (Mooney 2009:[sp]).

further north, resulting in the Great Trek during the 1830s and placing further strain on an already tense Anglo-Boer relationship (Comaroff and Comaroff 1986:6).

In 1837, Queen Victoria assumed the British throne, and ushered in an era of expanding wealth, power, culture, science and technology. It was a time that saw the development of theories such as Marxism and Darwinism, as well as the questioning of institutionalised religion. During this period the Empire expanded to over 4 million square miles in total and on Victoria's death in 1901, approximately one quarter of the planet's population were claimed as British subjects (Landow 2009:[sp]). The purpose of Britain's colonial interest in Africa was based initially on securing and supporting a trade route to the East, and secondarily, on acquiring territory and supplies of raw materials and low cost labour to support British manufacturers (Comaroff 1989:666) thus increasing local economic enterprise and improving morale. In addition to protecting its economic interests in Africa from competing European powers, Britain also believed it was its burden and responsibility to create stability and structure for the native people over whom they governed through religion, infrastructure and education (Landow 2009:[sp], Comaroff and Comaroff 1986:2). As Thompson (1982:190-192) notes, the goal of this social control was to encourage good behaviour that would in turn, develop a "submissive, obedient" workforce that would not challenge the "authority of their superiors". The development of this growing nation was founded, however, on the belief of imperialist Britain that part of its responsibility to the colonies was to govern over the natives over whom they ruled, as these natives were perceived as being unable to govern themselves. The British perceptions of the 'native' ranged broadly from images of infantilised heathens to bordering on animals, and, to some extent, the British were a fascination with the exotic difference that the natives offered (Jahoda 1999:7).

Following the strength of the Victorian era, however, Queen Victoria's eldest son, Edward took the throne for ten short, but influential years. The Edwardian period would precede the political upheaval of the first Great War in 1914 (World War I), as well as see the decreasing power of Britain in the colonies that would ultimately lead to the majority of territories under imperial rule achieving independence by the middle of twentieth century (Meyer 2000:47-57). Economically, while the British Empire increased both its imports and exports during the Edwardian era, the Empire dropped to being the third strongest economic power globally (Wilson 1961:183-185). Further, while appearing to have expanded its cultural influence in the areas of fashion and language, as well as showing a rise in children's literature through the works of Lewis Carroll, Beatrix Potter and JM Barrie, the Empire was also facing resistance from feminist groups, labour organisations and international pressures (Meyer 2000:47-57).

During the latter years of Victoria's reign, British control of the South African colony faced further upheaval when a Boer army rose against the British forces, successfully fighting the first Anglo-Boer war (1880-1881) for independence from British rule and forming the Transvaal Republic and Orange Free State (Comaroff and Comaroff 1986:8, Byrnes 1996:[sp]). Almost two decades later, the British, having experienced mass defeat in this conflict, faced furthering uprisings and resistance from the growing Afrikaner nation, and decided to retaliate. The Boer farmers had refused voting – and therefore governance – rights to British subjects, to whom they referred as *uitlanders* (foreigners), and it was determined by British conservatives that the goal should be to protect British subjects and to ensure the interests of the British Empire in the South African territory (Meyer 2000:51). After several unsuccessful confrontations with the Boer guerrilla forces in 1899 and 1900, British soldiers began herding Boer women and children into concentration camps and burning the farms the captives had occupied in the hope of cutting off the food supplies to the Boer forces. Almost

one fifth of those placed in concentration camps perished, and British national support for the war and the extreme measures adopted began to wane in favour of fair play, good form and the expected behaviour of an ‘English gentleman’ (Meyer 2000:51). Facing further defeat against growing Afrikaner nationalism and national disappointment in Britain, in 1902 the British army settled peacefully with the Boers⁴³ and the developing Afrikaner nation.

In his discussion about the construction of the development of this Afrikaner nationalism⁴⁴ in South Africa during the “first two centuries of white settlement in South Africa”, Giliomee (1983:83-98) notes that the concept of nation within the South African context continues to be a varied, and in many ways, fragmented notion. In terms of the parameters of this study, the concept of nation in South Africa has changed over the past 100 years: initially, in the colonial period, South Africa was made up of the very separate and quite identifiable groups of coloniser-colonised. In the early years of colonisation, the British colonisers maintained economic, social, political and cultural ties with Britain and attempted to re-create this sense of the British nation on South African soil to ensure close ties with Britain as a British colony. By maintaining strong ties with Britain, the colony was assured protection through a steady stream of soldiers, colonists were permitted to maintain all the usual privilege afforded to a British citizen in terms of land and enfranchisement, and continued to enjoy the traditions and cultural productions of the homeland. Further on the continent, the existing African nations were divided and oppressed by the invading colonisers – both British and other European nationalities – and forced into servitude and reduced to a faceless mass, regardless of their distinctive ethnicities, languages and cultures. Parallel to these developments, the

⁴³ See 4.3 for further discussion.

⁴⁴ Afrikaner nationalism was largely informed by the Calvinist paradigm, a tradition that influenced the religious practice and social life of the patriarchal family (du Toit 1983:923). In the late nineteenth and early twentieth centuries, The movement paralleled and vehemently fought British colonialism, aggressively defending two wars against the British until South Africa was declared a Union in 1910 and independent of British rule. At this time, the Afrikaner nationalism gathered momentum, furthering the colonial ideologies of racial and gender separation and oppression, and developing in 1948 into the policies to be known as apartheid (Rich 1984:365).

emerging Afrikaners were attempting to find substance and stability within their own cultural structures and sense of Afrikanerhood (Giliomee 1983:83).

Following the World Wars, the hegemonic control the British had on its colonies had weakened considerably, and by the middle of the twentieth century, the majority of British colonies had achieved independence (Landow 2009:[sp]). Similarly, European countries began releasing their control of the colonies in the remainder of Africa after World War II, a process which continued well into the late 1970s. In many cases, rising nationalist movements in previously colonised African countries that led to wars for independence were inevitable elements of the decolonisation process.

The South African nation(s) continued to be divided as it entered the apartheid period (1948-1994). Following achieving its independence from Britain on 31 May 1910, and so-called end of colonialism, the country continued to be racially divided through the implementation of social structures and apartheid legislation that advocated for a separate and clearly unequal approach to society. While it should be acknowledged that there were always dissident voices trying to blur these distinctions, as mentioned previously, this separatism was maintained by state intervention largely associated through ISAs and RSAs. Through a series of historical developments and events, apartheid was ‘ended’ and in 1994, South Africa experienced its first democratic national elections. As a result, and with the replacement of representations of the previous regimes, such as the national flag, national anthem and national constitution, the “new” South African nation was born, and – due to the diversity of cultures, races and the ethnicities – dubbed the ‘rainbow nation’⁴⁵. These historical events show some of the milestones the South African people have achieved in attempting to define and represent their

⁴⁵ For reference to the term ‘rainbow nation’, see 1.1.

newly developing sense of nationhood. However, the questions remain as to what mechanisms construct and uphold ideals/ ideas of the rainbow 'nation'.

3.3 The island come true

Post 1994, and given the postcolonial and post-apartheid context within which South Africa now finds itself, it becomes important to reframe the dividedness of the past sense of nationhood, as defined by its colonial and apartheid history, in terms of Said's concepts of *Orientalism* and Othering, and through the application of centre/ margin constructs that led to forced and legalised divisions.

In a brief discussion of Said's *Orientalism*⁴⁶ (1979), Ashcroft *et al* (2006:1) succinctly summarise the premise of imperialist ideology as that of knowledge and power. Specifically, it was through was a perception of superior knowledge that the Empire claimed and in some ways achieved power over their colonial subjects. These considerations are today accepted as cornerstone to the imperialist project, the aim of which was to achieve national, cultural, economic and territorial control for the Empire. Said's analysis of Orientalism is considered to be a seminal and founding study in postcolonial theory due to its positioning of the colonised in relation to coloniser (Ashcroft 2006:1-4), and therefore relevant to the study of texts created within the colonial context as well as links between operations of power in the East and British colonies'/ colonialists' practices. As the focus of this study is primarily on the power relationship between the British coloniser and the South African colony, Said's view of the Orient or East applies equally to this African context.

⁴⁶ Although Said spoke to and from the context of the Orient, his views hold for this context because of the close relationship between Orientalism and Othering in terms of postcolonial studies. As is described by Said's text, the power dynamic established between the coloniser and the colonised, in terms of imperialist ideology, is one of Self and Other. As Said's example of the Orient explores, this dynamic has the potential to formulate in any context and is therefore has been determined as applicable in this postcolonial study. For a discussion on the use of the term universal, see 3.1.

In undertaking a discussion of the premise that imperialist ideology, upon which Barrie's narrative of *Peter Pan* is based (Brewer 2007:387-392, Springer 2007:96-100), is grounded in the dual considerations of knowledge and power, and as the production of Honeyman's *Peter Pan* is produced within the context of a postcolonial South Africa, the study of postcolonialism and related issues such as nation and identity will be explored. In an afterword to *Orientalism* written in 1994, and in response to the varied reactions to his text, Said notes that the study of Orientalism both predates and parallels the study of postcolonialism, noting that postcolonialism is a "general approach to a 'universal' set of concerns, all of them having to do with emancipation, revisionist attitudes towards history and culture, and a widespread use of recurring theoretical models and styles" (Said 1994:350). In addition, these notions speak to representations of knowledge and power specifically in relation to the subject-position⁴⁷ of the colonised.

These notions of knowledge and power should also be considered as part of a brief investigation of the broader theory of postcolonialism. With regards to the notion of postcolonialism, Ashcroft, Griffiths and Tiffin (2002) raise the following points: postcolonialism extends past the specific time period of colonialism; the effects of colonialism, and the site for the exploration of postcolonial theory extends into all aspects of society, including cultural practices and artefacts such as literature and theatre (Ashcroft *et al* 2002:1-2); and finally postcolonial theory considers the both role and agency of the colonised in the colonial and postcolonial projects. Most specifically and as it applies to this discussion, the study of postcolonialism considers the role that cultural practices and artefacts such as theatre and literature play in the development of ideology, such as nation and national

⁴⁷ Subject-position is the position from which the subject is speaking in any given discourse such as women, mother, wife, Christian etc. In many ways, this position articulates with the concept of identity and incorporation of multiple identities into the self. In the same way, however, the adoption of a position also refers to the position that the subject is not taking such as man, father, husband, Moslem etc. (Pinkus 2012:[sp]).

identity. Specifically, this discussion will consider representations of nation and identity in a postcolonial and post-apartheid production such as Janice Honeyman's pantomime of *Peter Pan*.

In order to engage in a discussion of the notion of postcolonialism, Ashcroft *et al* (2002:1-2) differentiate between historical periods as they apply to the notion of national independence, referring to the *pre-* and *post-* independence delineations as being frequently used to define the terms of colonialism and postcolonialism. The argument is further extended to allow the definition of post(-)colonialism to include in its scope all "culture affected by the imperial process from the moment of colonisation to the present day" (Ashcroft *et al* 2002:1-2). Fortier (2002:193) continues Ashcroft's argument by indicating that post(-)colonialism is thus more than simply the *time* after colonialism has ended or independence has been achieved but, rather, extends to giving a voice to a marginalised or oppressed group, or Other, whether as directly oppressed during colonial rule, or indirectly oppressed through continued referral and recycling of imperialist ideologies.

In his discussion of postcolonial theory as it applies to oppressed Other, Said describes Orientalism as a way of thinking about, viewing, perceiving and engaging *with* the Orient – or Other – from a distance, rather than ways of thinking received *from*, or produced *by* the Orient – or Other –, and that these perceptions are largely those of the British, French (and recently) Americans. Orientalism, therefore, is an 'outside-looking-in' approach of the Western/ Self view of the East/ Other as its point of departure. However, Said's argument is not limited simply to that of East and West, and extends to a discussion of the Other, and to the notion of Othering. In this argument, the West is active and looking upon the East or

Other, or in the case at hand the native, and the Other is passive and being looked at⁴⁸. This adds to the notion of being ‘Other than’ and ‘separate from’ most commonly part of the concept of Othering. As will be discussed in further detail in Chapter 4, the interpretations of the ‘Other’ are varied. As has already been noted, the Other frequently represents the native, and in the case of the South African context, this most often referred to black African persons. In patriarchal Victorian Britain, however, hegemonic masculinity⁴⁹ denoted that all others to the dominant males including women, junior males, children, servants, natives and animals be perceived as Others.

Specifically as it relates to this discussion, Said’s Orientalism raises the concept of Othering, in relation to the dichotomy of Self/ Other. I will discuss this in greater detail further on in this chapter in relation to the concepts of centre/ margin debates. In essence, however, the notion of Othering involves marginalising the views, activities and needs of the East/ Other, and placing those of the West at the centre. These imperialist beliefs promoted that countries positioned as being outside of the centre, or Empire, were inferior and that the native inhabitants of these countries were uneducated and by extension, uncivilised, which sanctioned the actions of imperialist powers (Minh-ha 1995:215–218). According to Mazrui (2005:69) the Orient is often “perceived exotic, intellectually retarded, emotionally sensual, governmentally despotic, culturally passive and politically penetrable” while the African and Asian Other is often feminised in relation to its “conquerability, docility, malleability, and fundamental inferiority”. In relation to the context under discussion, Britain perceived itself as the Self in this dichotomy and the natives in the specifically African colonies as the docile Other.

⁴⁸ I acknowledge that in her discussion on the subaltern, Spivak (1988:27) comments that the subaltern or Other can return the gaze of the coloniser.

⁴⁹ See 4.3 for a discussion on hegemonic masculinity.

Said (1979:4-9) clarifies three significant aspects of Orientalism or Other that can also be applied to the concept of postcolonialism. First, the Orient – or in the case of this study, the space occupied by the Other – is not an essentialist concept, it is a real space with a complex cultural, geographical and historical basis that is beyond the simplified terms often applied by Orientalists and imperialists. As it applies to this example, the broad geographical space includes both the colony of South Africa and Imperial Britain, as well as the historical and cultural interactions between both. While Barrie’s *Peter Pan* may be set broadly on the fictional island of Neverland, the start and end point of early twentieth century London is real and has been contextualised, both culturally and historically, within Victorian and Edwardian Britain.

Secondly, discourse about the Orient/ Other, and the Orientalisation/ Othering of the Orient/ Other, is predominantly about power between the East and West, or the Other and the imperialist. In the case in point, the Other is representative of African native as well. This Orientalisation/ Othering, is done on behalf of, and is decided by, the Western imperialist, not the Eastern/ African Other who is being observed and commented upon (Said 1979:4-9). Equally so, in relation to the British and the native colonised, or Other, discourse largely consisted of the British commentary of and on behalf of the native culture with little or no input from the colonised themselves. Following and speaking in relation to the Other, Spivak (1988:27) comments that the gaps created between the elite and subaltern, or colonised in this case, are often widened through the use of many devices, including ‘essentialising’ language, although she continues to argue that the subaltern can return the gaze of the coloniser. This is language used to reduce its subject to its most basic elements, often losing nuance and layered meaning. She further notes that although arguments are made by Foucault and Deleuze that the subaltern, or colonised “can speak and know their condition” (1988:25), Spivak argues from a Marxist perspective that “in the context of colonial production, the

subaltern has no history and cannot speak”. In other words she is arguing that the subaltern cannot be represented through the eyes of the colonist and with the voice of the colonist as through the colonial framework, but must be provided with their own space and voice to look back and speak from, thus reiterating Said’s comments about discourse in relation to the Other. It is important to note this use of language as a form of colonisation and imperialist control, as within the South African context, within the colonial, and apartheid, and postcolonial and post-apartheid periods, this process of Othering occurs and continues to occur through a number of layers of inclusion and exclusion such as race, gender, nationality and class. It is through these layers of inclusion and exclusion, that language as a means of Othering becomes prominent.

Thirdly, the process of Orientalisation/ Othering can be applied to postcolonialism. This process is often mistakenly reduced to being portrayed as a ‘web of lies’, however, the level of academic and intellectual investment that has been devoted to the study of the Orient/ Other has provided a deep body of knowledge such as anthropological and historical information learnt about the colonised Other that cannot be disregarded simply because it was acquired by colonialists during the colonial occupation.

In relation to imperial ideology, Said (1979:45) posits that imperial Othering was based on a sense of perceived weakness of the Orient, or Other, as polarised and in relation to, the strength of the West. In addition, these perceptions of weakness and strength are further divided along racial, cultural, geographical, religious and other seemingly arbitrary lines, leading to a simplistic and essentialist classification of a people, forcing greater divisions and limiting engagement between supposedly binary opposite groups.

With regard to this study, and how it relates to the colonialism of the late nineteenth and early twentieth century, the construction of opposition and Othering as described above is best

explained through this binary centre/ margin dichotomy, particularly as it pertains to ‘the West’ or, in this case the British Empire, as centre and ‘the East’ or Africa, and colonial territories beyond the East, as being at the margins (Min-ha 1995:215). The coloniser was positioned as the centre of this centre/ margin construct, and colonised peoples and their cultures remained at the margins. The centre formed the origin and norm of societal constructions and the dominant worldview and value systems. Further, the centre represented the ‘Self’ in the dichotomy and the margin would represent the Other on behalf of the Other. This, therefore, constructs the notion of the centre and margin parameters. These ‘centre/ margin’ – ‘us/ them’, ‘Self/ Other’, ‘coloniser/ colonised’ – dichotomies were, and remain to this day, widespread in Western texts (Min-ha 1995:215) and have been extensively criticized as providing unstable binary oppositions, the clear product of which is colonial discourse (Macey 2000:362).

These binary oppositions not only generate geographical boundaries, in relation to previous European colonies, but also create symbolic boundaries and provide an hegemonic system with a mechanism to patrol these boundaries: in this case, this system was imperialism. The imperialist ideology permitted the coloniser to conquer his/ her perceived inferior counterpart and to attempt to ‘civilise’ the local inhabitants of a territory by imposing familiar signs, values and beliefs of the coloniser, on the local people. These beliefs further authorized notions of cultural supremacy, maintained by institutions, structures and apparatus controlling various sectors of society (Hall 1985:98-103). It is at this point, that the sense of the centre ‘knowing’ the margin, and informing the margin about itself, becomes most important. Through their engagement with the Other, the Empire began to formulate a specific perception of the Other, which the Empire would then reproduce and use to re-inform the Other of their position in society. In relation to Africa, the British Empire was placed at the centre and the colonies at the margins of this dynamic. Equally so, representatives of the

Empire such as British subjects, would have seen themselves as the central ‘Self’ to the colonial native’s marginal Other, and perpetuated the cycle of colonial oppression by means of imperial ideology to maintain this status quo. In relation to nation, as will be discussed in detail below, the colonised reify this sense of us/ them by creating these dichotomies between themselves.

In much the same way, colonial forces enforced imperialist ideology as a means to ensure the suppression of indigenous people in South Africa, promoting the agenda of the coloniser for power and domination, and reinforcing the centre/ margin dynamic (Min-ha 1995:215). In this colonial dynamic, the ideology of the coloniser was brought to the fore, or centre, and supported by structures such as ISAs (ideological state apparatuses), while the culture and perspective of the native colonised is pushed to the margins and judged inferior and unimportant. The reinforcement of this ideology did not end, however, with the end of colonialism or even the end of apartheid; rather, as can be seen above and in the example I will present, ideological conflict signifies a continuous struggle for social, cultural, political and economic power in South Africa.

3.4 Betwixt and between

It is this continuous struggle for power that the work of postcolonial theorist, Bhabha (1994) speaks to, and forms part of the framework of postcolonial theories with which this study is most concerned. Fifteen years after the publication of Said’s historic work, and leaning quite heavily on the conceptualisation of the Other made clear in Said’s work, Bhabha put forth his controversial theories of mimicry, third space and hybridity as key areas for debate within postcolonial studies. Following his 1990 book *Nation and Narration*, in which Bhabha provides a postcolonial reading of nation – to be discussed later – Bhabha’s second book,

Location of Culture (1994) introduced students of literary and cultural theory to the “construction of culture and identity within conditions of colonial antagonism and inequity” (Meredith 1998:2). As has been noted, the imperialist position was to place the coloniser in opposition to the colonised. Bhabha (1994:37) comments, however, that this essentialist approach also ignores the wide space between the opposite poles of the coloniser and the colonised: a space filled with the potential for engagement, negotiation and change⁵⁰, a space that Bhabha refers to as the third space of enunciation. Similarly, Bhabha’s (1988: 18-19) concept of enunciation of cultural difference refers specifically to exploring the common ground between cultures as opposed to differences between cultures. The point of enunciation is achieved at the moment when the traditional models of culture meets the inevitable change in cultural references. Referring specifically to the centre/ margin dichotomy when discussing these in-between spaces, Bhabha contends that the third space emerges when cultures collide; it is a generative space which can give rise to flexible understandings of identity, self, nation; it is the space between cultures, between the centres and margins, between colonies, the colonised and the colonisers, and between ideologies (Bhabha 2004 cited in Ramos 2000:[sp]). It is a space that is dynamic and ever-changing.

Bhabha (Rutherford 1990:207-221) further views this third space as allowing for the development of heterogeneous conceptualisations of culture and identity. In relation to Said’s work, the existence of the third space allows individuals to move away from singular, homogenous and essentialist views of themselves and Others, and permits the negotiation and acceptance of identity that is multifaceted and layered. This, in turn, allows identity to become a way of writing individuals into various and interweaving narratives, a way of positioning individuals strategically, and a way of existing ‘betwixt and between’ contesting

⁵⁰ Also see Spivak (1988 24-28) for greater discussions on how the subaltern can negotiate a space to speak from.

cultural spaces. The existence of third spaces, therefore, allows individuals a deeper, more nuanced and complex identity that has greater mobility between cultural spaces and is able to engage with a greater variety of people and changing identities. It also blurs the strict dichotomous centre/ margin barriers such as Self/ Other or us/ them. Bhabha positions (Ramos 2000:[sp]) this flexibility in spaces between the collision/ collusion of cultures. He specifically refers to the centre/ margin dichotomy when discussing this in-between space. This space is hybrid and offers a platform for redefinition, resistance and debate of essential definitions and binary opposites such as coloniser/ colonised, black/ white, men/ women (During 2005:151)⁵¹. This dissertation positions the formation of national identity, as is discussed further in this chapter, as akin to the processes constituting cultural and personal identity explained below and in Chapter 1. Further, it is in the cultural and third spaces, that the subversive power of pantomime exhibits its greatest strength, as was discussed in Chapter 2; and continues to argue that Honeyman's 2007 production of *Peter Pan* ignored the potential of this third space in localising the pantomime content.

Adding to his concept of third space, Bhabha offers his concept of mimicry (1994:86): when using this term, reference is usually made to the practice of the colonised literally mimicking the beliefs, values and practices of the coloniser (Ramos 2000:[sp]) – an example of which is pantomime – the colonised culture adopts and impersonates these practices, reflecting them back to the coloniser. This is not to say that the colonised culture is passive in the process, but rather, participates actively in adopting and replicating the practices of the coloniser, and therefore acts as an agent in its own oppression and interpolation into the value-systems of the dominant group. In this way, the colonised supports and perpetuates hegemony. When using the term mimicry, Bhabha refers to the practice of the colonised to literally mimic the

⁵¹ This refers to notions of homogeneity and heterogeneity previously mentioned throughout this study.

beliefs, values and practices of the colonised (Ramos 2000:[sp]). I argue that pantomime is an example of a mimicked cultural practice.

As an initial reaction to imperial control, mimicry may appear to the Western imperialist to be the successful indoctrination of the Other into the ways of the ‘civilised’ and ‘cultured’ West. However, as in any practice, there are unconsidered consequences: specifically in this case, through this mimicking process the colonisers are also exposed to a reflection of themselves that may be inconsistent with their own understanding and view of themselves. In the same way – without being condescending – a parent is often unprepared at how their behaviour is copied by their children, and examples of their flaws and inconsistencies are revealed through this mimicry. The consequence of this is that it repositions the coloniser from subject to object, to be viewed and scrutinised. In much the same way as “Spivak’s method of self-reflexivity brings her to turn away from the Subject and focus on the producers of the text i.e. the privileged class” (Taib 2012:4), mimicry can invert the position of the Subject and places focus on the coloniser as the producer of meaning. Again, it is in this sometimes uncomfortable, but necessary space between the polarised Self/ Other dichotomies, that potentially subversive practices such as pantomime have the greatest impact and potential to undermine the hegemonic control of imperial ideology. In relation to this study, the notion of mimicry has the potential to challenge the ideological position reflected in Barrie’s *Peter Pan* through a pantomime of *Peter Pan* like Honeyman’s because it could have revealed and undermined an underlying imperialist ideology and value-system in the work being portrayed within this production.

Finally, following from the mimicry and the third space, Bhabha’s ideas reach a further, more sophisticated level of engagement through his exploration of the concept of hybridity which incorporates the idea of developing new cultures in the spaces between conflicting cultures

such as within the South African context (Ramos 2000:[sp]). As noted in the discussion of identity, it is understood that individuals may have many *identities* comprising different traits, but in a postcolonial context the notion of hybridity further compounds conceptualisations of identity. To explain, the third space created by the essentialist definitions of imperialism offers a platform for redefinition, resistance and debate of these binary opposites (During 2005:151), and as a result identities become journeys, thresholds, and border-crossings rather than an essentialist set of core traits⁵². In addition, hybridity refers to the collision of cultures within a nation, as discussed in Said's Orientalism, for example, as the oppressed (as a collective mass) begin to break away from the oppressor, and separate and hybridised cultures, or cross-culturalism, begin to emerge such as the township musical made famous in the South African townships in the 1950s and 1960s (Ramos 2000:[sp]). Again, the colonised plays an important role in engaging the process – but inversely, the colonised interacts, reclaims and integrates the existing culture(s) into the newly developing hybrid culture(s). In this regard, theatre has the potential to act as a vehicle through which change can occur and the hybrid cultures can be explored. In this way, a theatrical genre that has subversive potential, as in the case of pantomime, in a hybrid context like South Africa, could provide an opportunity for the colonised to undermine the imperialist ideology in text such as *Peter Pan*.

The importance in highlighting these concepts of third space, mimicry and hybridity in Bhabha's work, especially in relation to the work of Said returns this discussion to that of power. Imperial rule was, simplistically stated, about the power of the Empire imposed on those over whom they had control, and how this control translated into a sense of national British identity beyond the borders of the Empire. This imposition knew no boundaries, paying little heed to concerns of race or gender, but rather divided the world into two

⁵² The concept of core traits will be discussed in greater detail in 3.6, however, for the purposes of this discussion, core traits will be referred to as markers that are frequently used in determining individual and cultural identity. These markers may include race, gender, language, class, ethnicity etc.

categories: those with power; and those without. As is discussed in Chapter 4, the imperial view was very particular as to its perceptions of the role of men as the central Self, and women, natives, children, lower classes etc. as Others and on the margin within the colonial model; however, above all, the concern of the Empire was with its own power and ability to exert this power over others in whatever form. Further Bhabha's work speaks directly to the postcolonial taking back of this power and unpacking the hegemonic structure of nation: not in an attempt to 'recreate' pre-colonial times, but rather through exploring the spaces between the isolated points created by colonialism. Reclaiming power is about identifying the possibilities for disruption/ subversion through these concepts of mimicry and hybridity, and recognising that instead of creating familiar 'versions' of the colonial culture, the third space offers an opportunity to create a hybrid of cultures; a dynamic culture that has the potential to undermine the purist and essentialist approach to culture and identity offered by imperialism.

3.5 The return home

Following Bhabha's thinking on the notions of mimicry, third space and hybridity, if imperial control encouraged separation and polarisation, then postcolonial responses to this polarisation have included re-vitalisation of existing cultures, unification of previously divided groups and perhaps a re-invention or hybridisation of individual and group identities. The next step is therefore to interrogate the nature of this hybridisation through the study of the notion of nation at a socio-political level.

The issues raised by Hobsbawm, Brennan and Bhabha relate specifically to the concept of nation as a myth – an invented tradition based on 200 years⁵³ of constructed community and togetherness, and the mythical belief that being born to a country or culture assumes allegiance, community and connectivity with those aligned to same nation, and draws on the need for symbolic construction to develop this concept of nation and nationhood. This is specifically in relation to the post-apartheid and postcolonial South African context.

As alluded to in Chapter 1, the concept of nation could as simplistically and naively be defined as the collection of peoples living within a specified geographical area, and as complex as the collective of interconnected members of various communities, cultures, subcultures, ethnicities, languages and races. In this regard, Brennan comments that “one of the most durable myths has certainly been ‘nation’” and continues that “race, geography, tradition, language, size or some combination of these seem finally insufficient for determining national essence, and yet people die for nations, fight wars for them, and write fiction on their behalf” (in Ashcroft *et al* 1995:172); and it is the construction of nation within a literary/ theatrical, and specifically postcolonial context, that this study is concerned.

Bhabha (1990:139) argues that the construction of nation, and by extension national identity, is both a cultural and a narrative device: by making use of histories, repetition and ritual as indicated by Hobsbawm (1983:2), individuals associating themselves with a particular nation begin to tell stories and create narratives about themselves within that context, and start to build a deeper understanding of themselves as a nation. Through acts of engagement, negotiation and retelling of these narratives over generations and in different contexts, this national identity begins to take shape and national subjects write themselves into these

⁵³ The examples cited by most theorists in this field of nation are either European or at least first world in nature and specific reference is made to Britain, France and the United States of America.

constructs through a continuous “act of narration”, an act that in turn constructs the phenomenon of nation.

In many previously-colonised territories which, prior to colonisation, had no specifically recognised geographical designation or delineation, the continuous challenge lies in determining what the ‘it’ within its new borders has become: what ‘it’ as a geographical space, a society, country or nation was prior to colonisation; what the consequences of colonisation were on this supposedly ‘original’ entity; and what ‘it’ has become since gaining independence from imperial rule. Much of this discussion and debate has centred on the issue and construction of nation, and the manner in which nation is formed, presented and re-presented.

The concept of ‘nation’ is a relatively new socio-political construct; however, it has proven to be one of the most powerful responses to imperial control and communal ‘movements’ towards hybrid cultures, the concept the ‘rainbow nation’ being just one example. While the concept of nation, in itself, has been strongly influenced by postcolonial theory and writings of many thinkers including Said (1979, 1994), Anderson (1991) and Bhabha (1990, 1994), it is the offering of Hobsbawm’s (1983) *Inventing Traditions* that best guides entry into this discussion.

But this definition does not allow for how nations are formed, or who is included as part of nation. Anderson (1991:6-7) conceptualises nation as ranging from a geographical entity to a cultural unit, and notes the manner in which individuals who do not know each other, and in many other ways are not similar nor hold similar ideas, follow the same cultural practices, and identify themselves within the same conceptual structure of nation, understand themselves as belonging to this same nation and operate within a set of understood boundaries. Ashcroft et al (1995:151) explain that the concept of nation has gained

importance in postcolonial theory because it is this notion of a collective and shared community that has “enabled postcolonial societies to invent a self-image through which they could act to liberate themselves from imperialist oppression” (Ashcroft et al 1995:151). This image of self as independent and able to act independently has often allowed for the development of new nations and nation states⁵⁴.

The concepts of nation and nation-state, according to During (2005:98-100) are often difficult to separate: specifically in relation to developing countries, geographical nation-states have largely been established via conflicts such as war and colonialism, but the delineations of these ‘nations’ did not take into account the ethnic or cultural structures in existence prior to the conflict. Whilst exceptions exist, the majority of people are born automatically assigned to a nation-state, and thus exist as part of the related nation, regardless of whether they actually live within the boundaries of that nation-state or not.

Nation often seeks to represent identity, and by extension culture, as stable, homogenous, innate and unified, in terms of a national ideology or ethos, and in terms reinforced by “a specific ethnic identification”. For example, the British nation chooses to represent itself under a single flag, anthem and monarch (Krueger 2008:147). Narratives of origin, geo-political affiliations and psycho-social associations reify the above interpretations of nation and create the assumption of an ‘us-ness’ that segregates one nation from other nations on multiple levels. This relates to the center/ margin, us/ them, Self/ Other dichotomies created as part of colonial rule. In a British colonial context, this supported the master/ slave binary and positioned nation as “apparatus of symbolic power” (Bhabha 1990:139). In essence, nations are constructed to function in such a way as their ideologies support these

⁵⁴ A nation state is the formation of a sovereign political entity, a state, the socio-cultural construct of a nation as its central theme. In this way, the symbols, rituals and practices that define the nation become representative and reflective of the political state as well (Miyoshi 1993:730).

dichotomies and maintain the segregation from each other as well as the racial hierarchies that nationhood upheld.

The processes of identification with such conceptualizations of nation are brought about by unproblematic generalisations about supposedly definable cultural and/ or ethnic groups, generalised, naturalised myths of racial, ethnic or cultural origin (Ramos 2000:[sp]). Reinforcing these myths was an important part of the imperialist project as it strengthened the perception of British national rule and was a fundamental feature of imperialist and colonial writing and representational practices. Essentialist interpretations of nation served to define and naturalize the subordinate status of the colonised by creating myths that colonised persons should be viewed as inferior to the coloniser, and over time allowing these myths to become viewed as ‘truth’. These myths were further realized and applied in the apartheid policies of the Nationalist Party in South Africa, resulting in over 40 years of racial and ethnic segregation and oppression. On this basis, it is of specific interest in the South African context to guard against essentialist definitions and myth creation as it relates to the conceptualisation of nation.

Speaking with specific reference to myths of origin narratives, Anderson (1991:5) and Bhabha (1990:139) suggest that conceptualisations of nation are temporally, symbolically and affectively produced to a greater extent than myths of origin suggest. In this way they are noting that conceptualizations of nation are more related to time, emotion and symbolism than previously believed. Anderson’s seminal text *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, first published in 1983, proposed that nation is an “imagined political community” that is both “limited and sovereign” (1991:5), refuting traditionalist and colonial understandings of nation.

According to Anderson (1991:7), the notion of nation as sovereign entity is a response to the cultural movement of Enlightenment which proposed exchange of scientific and intellectual ideas and governance, and was a both symbol of freedom from pre-Enlightenment religious structures and of order. While Enlightenment thinkers opposed the basic principles of colonialism, the formulation of nation presupposed these concerns and undermined the exploitation of natives in this model. Further, in this concept of nation and nationalism, community is referred to as interconnected members who supposedly share equally in their membership of this community although members may never become acquainted. The image and sense of this connectedness is as important as a physical presence in this community. Physical/ geographical and/ or conceptual boundaries limits the articulation of national identity and imagining notions of community (Anderson (1991:6-7). The community members, as national subjects, are tied to the nation spatially, temporally and conceptually and those ties are maintained by narrative constructions. For Bhabha (1990: 1-7), nations as narrative constructions arise from the "hybrid interaction of competing cultural discourses and practices", pointing to ruptures in narratives of unity and continuity in articulations of nationhood. In essence, these members choose to remain connected to each other through their shared sense of community, bound together by the space they share and their sense of shared togetherness, as well as the shared narratives that continue their sense of unification. In the South African context, it is the shared narrative of struggle and overcoming adversity that appears to be a unifying feature.

Following from Anderson, Bhabha (1990:139) notes that complex strategies of "cultural identification and discursive address function in the name of 'the people' or 'the nation' and make them the immanent subjects of a range of social and literary narratives" and allow these cultural histories, myths and meanings legitimacy. Bhabha thus views the constructs of nation as both a cultural and narrative device, and as a narrative construction. In this way,

various cultural discourses can intersect to write self-authored hybrid narratives representative of the nation and allowing for heterogeneity. National subjects write themselves into these constructs through "the act of narration" that constructs and stories the symbolic phenomenon of nation. However, the ambivalence of narration lies in the "instability of knowledge," or "conceptual indeterminacy, its wavering between vocabularies, injuries of class; the customs of taste, the powers of political affiliation" (Bhabha 1990:1-7), again foregrounding instability, flexibility, and imaginings. Nation as a narrative act is therefore unstable and reliant on the negotiated meanings and discourses between participating national subjects.

Drawing together some of the themes that have already been discussed, and taking into consideration the instability of nation as a concept, nation can also be aligned to ideological systems creating 'truths' of 'nation' for people, who then take these discourses to be true and act out of an internalised and naturalised belief in a 'togetherness' of a 'nation' that does not exist. These people further draw on dominant symbolic resources when articulating their sense of a national identity. This creates an 'us' and 'them' scenario which reinforces the narrator of these discourses' power and dominance. Theatre, acting as an hegemonic tool, may be used as a means to engage with these discourses and reinforce this believed sense of 'togetherness'. The question arises: are discourses on South African 'rainbow nation'-hood and attempts at articulating or representing a national identity not founded on the same reductionist principles and unproblematic generalizations that characterised colonial and apartheid regimes? If we extend the question further, has Janice Honeyman's production of *Peter Pan* represented an equally simplistic and generalized South African national identity founded on the principles of colonial and apartheid ideologies?

The perceived sense of national identity as described by Bhabha's theory of nation as narration and Anderson's imagined communities are not, however, the only viable approaches when considering the construction of nation. Hobsbawm's (1983:1-14) (also see Bhabha and Anderson) theory of invented tradition speaks directly to the construction of nation in that his definition of invented tradition speaks directly to the constructed nature of nation, as with the concept of the British nation, one that relies on instilling of norms and values, repetition of ritual and practices, the establishment of authority to enforce the constructs over the established community within the borders of the nation. He states that invented tradition refers specifically to those traditions making an appearance in society within the last 200 years, having been purposefully constructed to establish groups and communities, to establish authority over these communities, and to instil norms and values within these communities (Hobsbawm 1983:7). He continues to define 'invented tradition' as a set of practices, including "accepted rules", rituals and symbols that aim to enforce a specific set of norms and values through repetition (Hobsbawm 1983:1). While some scholars hold that the notion of tradition *per se* is colonial in its imposition on society, Hobsbawm (1983:7) comments that these constructs are achieved through the introduction and implementation of symbols of this invented tradition such as national anthems (Britain 1740), national flags (France 1790-4) and national emblems, largely gaining popularity during the colonial period (Hobsbawm 1983:7). Theatrically, these national symbols would have become included and later embedded and reproduced in productions intended to curry support for national governments.

In addition, Hobsbawm (1983:1) notes that an element of time is particularly important in the invention of tradition as it provides an historical grounding to the tradition, a sense of connecting with a specific time and place, a justification for its being determined by the events that preceded it. Further to this, Hobsbawm argues that invented tradition is a response

to these events: events such as colonial control and postcolonial withdrawal by imperial forces such as the British, a response to unification, reconciliation and an attempt to process the historical foundation upon which it is based (Hobsbawm 1983:2). By extension, this concept of invented tradition can also be applied to the notion of theatre tradition and performance in that practices that have ‘traditionally’ been believed to be native to a specific society or culture, may in fact be invented traditions based on specific events that have preceded and justified the invention of those traditions. A case in point is the British pantomime: while cited as native to Britain, historically this genre, as is discussed in Chapter 2, has its roots amongst others in Italian *commedia dell’arte*. However, it was only with expansion of the harlequinade, the emergence of the subversive Joey the Clown character and the oppressive laws placed on theatres in the eighteenth century, that pantomime truly developed as theatrical genre with established (invented) British traditions, and representative of the British nation. In terms of representing nation and nationhood, while the symbols discussed by Hobsbawm are traditionally recognised as markers of national identity, as it applies to the South African context, the end of apartheid meant the need to redefine the terms upon which the so-called South African national identity could be pegged. In terms of South African national identity, Alexander (2001:141) notes that the “major social markers of difference ie ‘colour’ or ‘race’, language, ‘culture’, gender, religion and region, as well as ‘class’, have at different times played a decisive role – either alone or in some combination – as determinants of groups or social identity” within South Africa. Further complicating the South African context is the impact of apartheid long after it ‘ended’ as a further ideological layer of oppression and division on the so-called ‘South African national identity’.

3.6 “What is your name?”⁵⁵

It is this presumed “South African national identity” that next receives attention specifically in relation to the construction and definition of a cultural identity within such a complex social context. While the term culture was discussed previously in this chapter, culture as it relates to the concept of cultural identity, and in relation to larger construct of a so-called national identity, is more complex. In this regard, and from the myriad of sources available on identity politics and postcolonial constructions of identity, this study highlights themes of construction, pluralism, hybridity, and flexibility in the conceptualisation of identity, whether personal, national or cultural.

To engage with these issues, it is important to consider how nations identify themselves, specifically in relation to development of a ‘national identity’. The construction of this national identity is made up of various markers that individuals and groups use to classify and differentiate themselves from others. While it was noted previously that nations frequently identify themselves through invented traditions such as flags, anthems and other national symbols, the markers of national identity move beyond symbolism. While the markers for national identity can include similar markers of individual identity such as race, gender, ethnicity, sexuality, class and language; the development of national identity follows a similar path in its formation, it may also include a more complex integration of these and other markers to define the identity of a specific nation. This concept of national identity can also be quite simplistic in its grouping of those within the nation, such as those who speak the same language, live within the same geographical region, or follow the same religion. This can be problematic as, rather than acknowledging and embracing the individual identities of groups, communities and subcultures within these boundaries, in a perverse repetition of

⁵⁵ (Barrie 1999:37)

history, they become woven into the discourse of ‘nation’ that informs the identity of those living under its ‘umbrella’.

Moving below the broader definitions of national identity, During (2005 145-146) and Honko (1996:20) define cultural identity as using a singular or very few traits to define the identity of a person (such as their gender, ethnicity, beliefs, cultural practices, values, symbols, and emotions) that according to Honko (1996:20) joins people, “through constant negotiation, in the realization of togetherness and belonging, constituting a space for ‘us’ in the universe (as well as distinguishing ‘us’ from ‘them’)”. This also relates back in some ways to the dichotomous us/ them, Self/ Other constructs highlighted in many postcolonial studies of nation. During’s (2005 145-146) and Honko’s (1996:20) arguments are that it is the “collective of traits” part of the societal structure that assists in binding individuals and their collective identities into groups that participate within society. However, this manner of establishing identity can reduce the individual to being part of a group that share his or her ‘trait’. At the same time, it acknowledges pluralism in the articulation of identity in that individuals can have many traits that bind them to the collective.

This reading appears to advocate the notion of a core self or stable identity. Although it may seem that focusing on ‘traits’ separate elements of the individual’s identity, During (2005:145-146) argues that this collective of traits is also part of the societal structure (echoing Williams), and assists in separating individual identities and collective identities into groups that participate within society. Group (cultural) identity constructs, delineates and constitute the parameters of individuals’ engagement with the world. Markers of identity as, whether individual or group, include race, gender, ethnicity, sexuality, class and language. These identity markers as they apply to Honeyman’s pantomime of *Peter Pan* will be discussed in greater detail in Chapter 6.

Hall (1990:222-237) adds to During's definition of identity by providing two clear approaches to cultural identity, both of which are applicable to this study. The first proposes the concept of a 'shared culture', similar to the shared trait. In terms of shared culture, Hall proposes that individuals group together as they share a common ethnicity, cultural codes, history or even experiences. Thus, individuals embed a self within other selves, and this juxtaposition of selves within the context of common grounds provided by shared histories and cultural codes creates a sense of continuity; the impression of a stable and consistent frame of reference; and fixed meanings related to these histories, codes or experiences echoing the processes described earlier that aids in constructs of nation. Similar to the narration of nation, this manufacturing of cultural identity perpetually conjures the past into the present and uses tradition to confirm unchanging meanings and frames of reference and to write individuals into cultural (and national) narratives. Such an approach subverts traits that individuate members of the group/ s may have and focuses specifically on a few traits that define and represent a specific group. Hall (1990:222-237) notes that this definition has been critical in postcolonial struggles and in the redefinition of the colonised.

Hall's second definition relates to the representation of cultural identity as perpetually created and shaped by both the individual and the collective who constitute and alter themselves by means of symbolic practices (Hall 1990:222-237). Identity is thus a continually constructed, incomplete process of becoming that is constituted within representation (and in the context of this study, representational media which in itself can reinforce hegemonic structures). Hall (1990:222-237) also proposes that when approaching cultural identity "as well as the many points of similarity, there are also critical points of deep and significant *difference*" and that this approach celebrates the differences within each individual whilst acknowledging the traits that bind a culture or society together. During (2005:145-146) notes that differing weight or prominence may be given to each of these traits and may play a greater role given a

particular set of circumstances. The weightings change in response to the socio-political environment within which an individual operates. A dichotomous relationship thus exists between the individual and greater society: individual traits group persons to form a seemingly homogenous whole. But as an individual can associate themselves with several ‘traits’, this collection of homogenous identities can allow the individual to define him/herself as separate and different to others within society.

Individuals may have many identities comprising many different traits, but in a postcolonial context the notion of hybridity further compounds conceptualisations of identity. Identities become journeys, thresholds, and border-crossings rather than a set of core traits. Although definite delineations are neither necessary nor possible, this study views the notion of a stable identity (cultural or otherwise) with clear markers (gender, race, ethnicity, sexuality, class and language etc.) as aligned with colonialist perspectives and that of identity as fluid with postcolonial thinking. The colonial experience created a perceptual framework of own and otherness that accentuates difference and encourages cultural estrangement, isolation and stasis. Cultural identity seemed to be established in opposition to that of other cultures, and attempts to assert ownership of traits and meanings as mentioned above. Fanon (cited in Ashcroft et al 2002:28) is critical of the influence of the coloniser on the self-conceptualisation of the colonised as explained above, and proposes that the oppressed, to some extent, act as agents in their own oppression (as discussed in the process of mimicry) with regards to the articulation of identity (cited in Gibson 2003:7-9).

In a national context as complex as South Africa, guarding against reinforcing stereotypes is widely encouraged and examples of racism, sexism, classism, homophobia and religious intolerance are frequently paraded by politicians and the media as warning against returning

to South Africa's dark political days. Likewise, while the nation approaches with care new representations of division and discrimination, this study argues that an equally careful approach should be taken with regard to that which is canonical or 'classic' and which may appear as unthreatening literary and theatrical works that inadvertently reproduce the images and ideologies of the colonial, and postcolonial and post-apartheid periods.

For the purposes of this study, and in the South African context, the construction of national identity is also greatly influenced by who has the power – politically, economically and intellectually – to control and determine the direction of the discourse, the content of discussion, and ultimately, the ideological position to be assumed and accepted in the construction of this nation. Further to having control over content, those in power frequently have control over the medium through which content is disseminated. As has been shown in Chapter 1, it is through the medium of cultural artefacts and practices such as literature and theatre, that highlight the importance of who has the power, the choices made by those in power in terms of content and representation, and the potential of those choices to encourage engagement and hybridisation, or reinforce limiting ideological positions.

It is through these cultural practices of literature and theatre, that Ashcroft *et al* (2002:6-7) note the use of language (specifically English in the context of this study) as both the disseminating tool for ideology and as an hegemonic force of its own. In the British imperialist context, (English) books become a symbol of colonial authority and the source of unified power. Literature as a phenomenon of language and as representing narrative regimes, is transformed into an instrument of imperial power (Macedo 2009:16). This extends to theatre as a medium of representation, where language is a key element of play texts and performance. Furthermore, language operates as the key component through which ideological meaning is conveyed. In the context of this study, the role of language therefore,

is vital as it is through this medium that further binaries such as Self/ Other, centre/ margin and other such hegemonic constructs to ensured imperial control and were, and are, disseminated in terms of the traditional British pantomime, whether it be through Barrie's 'colonial' *Peter Pan* or Honeyman's 2007 version.

Initially introduced to British subjects as a work of theatre, and quickly translated (in terms of format) into a literary work, *Peter Pan* has an extensive history, and provides a detailed narrative of Victorian Britain and the relationship with the colonies. Honeyman's version offers a contrasting narrative in terms of target context to the source context used by Barrie. The importance of this contrast as it relates to the notions of postcolonialism and representation of issues such as race, gender and power are far-reaching in terms of the present discussion of Honeyman's *Peter Pan*. South Africa is still in the throes of redefining itself and grappling with critical issues of race, gender and power, all of which are evident in the text of Barrie's *Peter Pan*, discussed further in Chapter 4, all of which impacts on the changing definition of nation as it pertains to the country. In addition, South Africa continues to struggle with these issues as compounded by decades of political turmoil. As previously indicated, it is in this uncertain space of interaction and negotiation that theatrical works such as Honeyman's *Peter Pan* have the potential to act as agents of change aimed at encouraging engagement and change or to enforcing imperialist hegemonic structures. All this contributes to the changing notion and role of theatre within the postcolonial environment: theatre is no longer expected to be an agent of the coloniser but has the potential to be an agent of the colonised; a voice for the previously voiceless; a medium through which the status quo could be held up to the scrutiny of all who would look; and a means through which the hegemonic forces that had controlled the ideological constructs of the nation could be examined, subverted and found wanting. Further to this, it allows for the dismantling of the mechanisms of theatre *per se* as an hegemonic force.

3.7 Conclusion

In order to provide an historical context for Barrie's narrative of *Peter Pan*, this chapter has provided a theoretical framework within which to position the discussion, most specifically exploring the issues of colonialism and imperialism as they apply to the concepts of ideology, hegemony and culture as well as positioning these concepts within the socio-political development of colonialism in South Africa. Further to this, this chapter has explored the study of postcolonial theory, and specifically the act of the distanced and outside-looking-in colonial view of the Othering and centre/ margin debates, specifically as they relate to race and gender, and as they apply to these studies in relation to Said's theory of Orientalism in order to gain insight into the notion of Othering as it applies to those on the margins. This has been further extended to developments in the conceptualisation and construction of nation as theorised by Bhabha's in relation to his theories of third space, mimicry and hybridity and to Anderson and Hobsbawm's theories of imagined communities and invented traditions respectively, and as these relate to the contentious notion of nation. Finally, this discussion explored the concepts of nation and cultural identity to point to the implications that a representational practice such as theatre may have on notions of nation and identity in relation to South African context.

The following chapter will explore the nature of JM Barrie's 1904 play text of *Peter Pan* in terms of the theme of Victorian British hegemonic masculinity and as it relates to the 1953 Disney film text of *Peter Pan*. In addition the chapter will also take into consideration the individual socio-political contexts in which the source texts are rooted, draw from them imperialist themes of Othering, and the marginalisation of gender and racial within the texts, to be examined further in relation to Janice Honeyman's *Peter Pan* in Chapters 5 and 6.

CHAPTER 4: PETER PAN, THE BOY WHO WOULDN'T GROW UP

“No one is going to catch me, lady, and make me a man.”

Peter Pan (Barrie 1904:69)

4.1 Introduction

The previous chapter provided a theoretical framework within which to couch a discussion of the representation of nation and identity in postcolonial and post-apartheid South Africa with specific reference to Honeyman's *Peter Pan*. Specifically, the chapter reflected on the contextualisation of the *Peter Pan* narrative as a colonial text drawing on imperialist ideological constructs, but the chapter also contrasted these with the postcolonial concepts of Orientalism or Othering and the debates relating to centre/ margin constructs that refer to the marginalisation of Others by the West. These discussions are of importance in the chapter that follows, specifically as it relates to the concept of hegemonic white masculinity⁵⁶, which is one of the most significant themes of Barrie's text of *Peter Pan* (Weaver-Hightower 2007:190). Specifically, this theme will be considered as it is further applied to the 1953 Disney film text of *Peter Pan* in order to demonstrate that the Disney version of the text continues to reinforce the ideological position of the narrative, beyond the context within which it was translated and produced.

⁵⁶ Hegemonic masculinity refer to notions of expected male behaviour, specifically dominating over other males and subordinating females. It relates to the positioning of men in relation to one another, and the subordination of women in relation to this position. Hegemonic masculinity is most prevalent within a heterosexual environment relating to images of masculinity perpetuated by society through the literature, governmental structures, the media etc., but is best applied within largely homosocial activities such sporting activities and the military. While hegemonic masculinity is a contested term, it is felt to be appropriate in this context (Connell and Messerschmidt 2005:832).

The tale of *Peter Pan* weaves and constructs a complex picture of Victorian British masculinity that was prevalent at the time and which resonates clearly with the construct of British national identity during this period. It is important to note that Barrie's text of *Peter Pan per se* is not the main concern of this dissertation. It is through the following postcolonial reading of Barrie's text and comparative comments of the Disney film text, that this study shows that this construction of Victorian British masculinity and the consequential responses to the Other through this masculinity is integral to the make-up of the *Peter Pan* text, and to the representation of nation and identity within this narrative. Through an exploration of how Otherness is negotiated in relation to the British self, this chapter considers Weaver-Hightower (2007:190) argument that the *Peter Pan* text represents Victorian British masculinity, and that this is representative of British national identity, thinking and values. I demonstrate that the *Peter Pan* narrative, as presented by Barrie in 1904 and Disney in 1953, and the ideological positions located therein are representative of colonial British identity and nationhood as well, which I will further apply to Honeyman's pantomime of *Peter Pan*. This reading is necessary for the remainder of the dissertation in order to determine whether Honeyman's pantomime of *Peter Pan* continues this trend.

Drawing on existing scholarship and extending the discussion begun in Chapter 3, this study shows that *Peter Pan* is a representation of a British colonial lifestyle and discusses the nature of life in the colonies and the manner in which Victorian British masculinity and, by extension, British national identity and nationhood⁵⁷, was encouraged and reinforced through life in the colonies. The purpose of this is to further explore the representation of British national identity in the text of *Peter Pan*. This is then further extrapolated to the representation of nation and identity in Janice Honeyman's 2007 pantomime.

⁵⁷ For a discussion on masculinity and nation, see 4.5.

The importance of this chapter is to provide the literary foundation for the narrative of *Peter Pan* that is used as a source text for so many pantomime versions by the same name; and to establish the ideological and hegemonic forces at work within this tale. Further to this, by exploring the thematic constructs within Barrie's 1904 play text and Disney's 1953 film text, this study is able to extract areas upon which to focus when analysing Honeyman's pantomime of *Peter Pan*, in this way drawing together both versions of the text as is discussed further in Chapter 5. Honeyman's pantomime, although written and staged over a hundred years after Barrie's original staging of *Peter Pan*, draws on the many of the same central themes and ideas, thus ensuring the relevance of the current analysis.

Written in the early twentieth century, the story of *Peter Pan* was originally developed for the British stage in 1904, and was later reworked into a published novel in 1911 (Birkin 1979:162). While this book, *Peter and Wendy*, is perhaps the most well-known of Barrie's works, the character of Peter Pan began to develop almost a decade earlier with the publishing of Barrie's first story of *Peter Pan: The Little White Bird, or Adventures in Kensington Gardens* (Kavey and Friedman 2009:xi). In 1906, Barrie published a further story titled *Peter Pan in Kensington Gardens*, which documents Peter's escape from his nursery and subsequent adventures in Kensington Gardens before travelling to the Neverland. It is at this point that the tale of *Peter Pan* and his adventures, made popular on stage, in books and in film, begins to take shape (Kavey and Friedman 2009:xi).

Set in Victorian England, the narrative of this children's story centres around a young boy, Peter Pan who "would not grow up" (Barrie 1904:50), and follows his adventures with the Darling children – Wendy, John and Michael – into the Neverland: the place of dreams and fairy tales, a place where children who do not want to grow up go to remain children forever. Peter Pan and his band of Lost Boys, the Darlings, and a variety of magical creatures have

adventures with Tiger Lily – the princess of the ‘Red Skins’⁵⁸ – and Captain James Hook and his pirates. These adventures include building a house for Wendy when she is shot down by the Lost Boys at the urging of the jealous Tinker Bell; being saved from certain death on Marooners’ Rock by a kite tail and Never bird’s nest; and rescuing the Lost Boys from the clutches of Captain Hook and his pirates on the decks of the Jolly Roger. Ultimately, however, the Darling children, with the Lost Boys in tow, decide to return to the safety of Britain, home, mother and growing up, while Peter Pan continues his adventures in the Neverland⁵⁹.

4.2 Who is Peter Pan?

Several writers in literature and psychology such as Jacqueline Rose (1980) and Ann Yeoman (1998) have undertaken in-depth analyses of the *Peter Pan* story, its origin and the meanings and interpretations of the themes (see White and Tarr 2006; Rose 1984; Jones and Watkins 2000; and Yeoman 1998). These investigations tend to follow one of two understandings of Barrie’s *Peter Pan*: first, that *Peter Pan* is a reflective Freudian image of the child, containing themes of sexuality, mother-child dynamics and the myth of eternal youth. Alternatively, research follows literary themes of the child, of fantasy and of the societal context within which the tale was written. This study is most interested in the latter understanding of Barrie’s *Peter Pan* and how Honeyman has translated the source text into the target context through her version of *Peter Pan*.

⁵⁸ This is a crude reference made in Barrie’s text to the peoples more correctly referred to as Native Americans.

⁵⁹ JM Barrie first produced the stage version of *Peter Pan* in 1904, and produced a published novel by the same name in 1911. The text underwent several rewrites and edits between 1904 and 1911 (Birkin 1979: 104). References used in this study are based largely on the 1904 play text as well as inclusions from the 1911 edit that was reprinted in 1999.

However, it is Andrew Birkin's (1979) account of JM Barrie's life, literary achievements and the particular relationships he developed with the five Llewelyn Davies boys – George, Jack, Peter, Michael and Nico – that provide a window into the origination, development and final presentation of the *Peter Pan* story. Barrie became joint-guardian and friend to the children on the death of their mother, Sylvia Llewelyn Davis, good friend and confidant of Barrie (Birkin 1979). As is clearly indicated by Barrie's own personal notes, correspondence between himself, the boys and close friends, each of these boys, as well as Barrie's own brother, David, contributed to the personality that is distinctly Peter Pan. In addition, as is common in many, if not all, of Barrie's literary works, there lies an element of the autobiographical in this story.

Birkin (1979:112) also notes that all five of the children are represented in the story of *Peter Pan*. George lent his name to the father, George Darling, and John – Jack Llewelyn Davies's formal name – was given to the oldest of the two Darling boys. Originally named Alexander, after Barrie's own brother, Michael Darling, the youngest of the Darling children was renamed, and was given a second name of Nicholas to represent the youngest two Llewelyn Davies boys. Finally, and quite unintentionally, Peter Llewelyn Davies lent his name to the lead character; ironically however, Peter was the least like his namesake of any of the five boys, and perhaps the most like the author. In a dedication "to the five" (1904:i) Barrie claimed that much of the inspiration for the adventures enjoyed by Peter and the Lost Boys came from the Llewelyn Davies boys' games of make-believe battles. Unfortunately, childhood fantasy was faced with the devastating reality of the WWI fought in Europe in which George, Jack and Peter served. George Llewelyn Davies was killed in combat in 1915, and Peter Llewelyn Davies was left emotionally scarred for the remainder of his life Birkin (1979:112).

While research into Barrie's text has related predominantly to the psychological and literary underpinnings of the story such as the "mythological ancestry" of *Peter Pan*, more recent investigations by Brewer (2007), Blackford (2005), Springer (2007), Varty (2007), and Wilson (2000) have centred around the use of imperial imagery and ideology within the narrative, specifically as they relate to issues of race, gender, sexuality, class, war and death.

Brewer (2007:388) notes that while Barrie's original text revolves around the lead character of Peter Pan – a boy who chooses not to grow up – the content specifically centres on common imperialist beliefs of the time including the use of racial and gender stereotyping. This stereotyping speaks to values and processes that establish and maintain the Self/ Other and centre/ margin binaries discussed in Chapter 3. Further to this, Brewer (2007:388-392) and Springer (2007:98) speak directly to the imperialist ideology present in Barrie's text, specifically in terms of his treatment of the colonial environment, the 'colonised' Other and Peter's behaviour and reactions as the 'coloniser'. These readings of Barrie's text are important as it is within this context of the imperialist control and this representation of that control that Peter maintains over the Neverland colony and its subjects, that this study is most interested.

4.3 "Soon I should be a man?"⁶⁰

The childhood fantasy of the imperial Neverland colony that laid the foundations for the narrative of *Peter Pan* was also interwoven with Barrie's personal confictions with Victorian British masculinity and, as will be discussed in greater detail, how this influenced those around him. Joining the army was just one of the activities Barrie uses to reiterate the notion

⁶⁰ Barrie (1904:69)

and struggle of growing up and becoming a Victorian British man in his text. Others include travelling to the colonies such as South Africa, or remaining in Britain to raise a family and join the work force. Much has been written about Victorian masculinity, *per se*, and less on *Peter Pan* as a struggle for manhood. However, it is in this area that I focus my reading of Barrie's *Peter Pan* to broaden the understanding of the text and contextualise the narrative in terms of the period within which Barrie was writing the text. Understanding this context has a direct influence on mapping the Disney and Honeyman translations made of this source text from Barrie's source context to the target context, as is discussed further in Chapter 5.

This notion of growing up is first emphasised when Peter recounts the tale of how he came to be in the Neverland to Wendy, explaining that he had heard his parents discussing what he was to become when he "became a man" and that this is something he never wanted to be, so he ran away to live with the fairies (Barrie 1904:15). As Weaver-Hightower (2007:191-192) emphasises, the Neverland represents an island fantasy specifically designed to sever the connection with the real world by creating a place of enchantment and escapism. From the above interpretations, I propose that the Neverland is a male-orientated fantasy positioned to escape the Victorian British masculine identity – through being a fantasy character such as a Lost Boy, pirate or 'Red Skin'. Further paternalistic comments by Peter of 'thinning-out' the Lost Boys when he feels they are growing up and reminding Wendy that playing Mother and Father to the Lost Boys is only pretend as it would make him seem very old to be their real father (Barrie 1904:45) reinforce the idea that Peter Pan, although leader of his own masculine domain, has no intention of becoming a fully-fledged man. In doing so, Peter emphasises his intention to escape all trappings of adult Victorian British masculinity.

Weaver-Hightower (2007:190-192) posits that Barrie's *Peter Pan* is a narrative that questions the imperial sense of masculinity of the day. Garton (2002:41) explains that the notion of the

Victorian British man was clearly defined by the public and the private spheres over which he had control: in essence, his working, social and political life; and his domestic and home life, respectively. Furthermore, with such swift divides between the two spheres, clear “codes of Victorian masculine culture” were also demanded of these men. This code included the dominant hegemonic belief of “manliness, chivalry, self-control and patriarchal authority” (Garton 2002:47). Tosh (1994:184) argues that Victorian British masculinity was made up of three distinct parts: maintaining the location of authority in setting up of a household (private sphere); attaining sustainable and dignified work to support this household (public and private sphere); attending to necessary homosocial associations⁶¹, activities and interactions (public sphere). The popularity of the latter of these three increased dramatically towards the end of the nineteenth century with the rise of movements such as Baden-Powell’s Boy Scouts, the increased interest in the colonies, and conflicts such as the Anglo-Boer war in South Africa. Increasingly, men were drawn to the idea of ‘the frontier adventure’ as a test of their manhood, be it as a soldier fighting a colonial war or as a frontiersman in the New World (Windholz 1999:632). These activities had a direct impact on the on the construction of British identity as well. As Nagel (1998:249) notes, “masculinity and nationalism articulate well with one another and the modern form of Western masculinity emerged at about the same time and place as modern nationalism,” and as leaders of the government as well as the family unit, the shift in the sense of masculinity that was occurring in the Victorian British man was also evident in constructs of British identity (Tosh 1994:181). The masculine sense of authority, control and superiority was becoming increasingly evident within the colonies and was frequently encompassed in the term the ‘English gentleman’, accompanied by the requisite behaviours. These behaviours, informed by the public/ private

⁶¹ Homosocial associations are social affiliations where members are all of the same sex. An example of this would be Gentlemen’s Clubs where women are strictly restricted access. The purpose of these social interactions is to fortify relationships between same-sex friends, allow for personal growth and relaxation away from required behaviours in mixed company (Lipman-Blumen 1976:16).

dualism, become hegemonic in nature in that the Victorian British man, as head of the British household and leader of British society, determined the identity of the nation, whether at home or on foreign soil, through his thoughts, his words and his actions. The concept of the ‘English gentleman’ was in and of itself an hegemonic force, in that it spoke of the dominant British concept of nation and identity in the home, in the homeland and in the colonies. In relation to Barrie’s 1904 narrative of *Peter Pan*, specific reference is made to behaving like an ‘English gentleman’ and with ‘good form’, thus reinforcing these notions of hegemonic masculinity.

Furthering the exploration of life in the colonies, Springer’s (2007:96-98) discussion of *Peter Pan* relates specifically to the text as a medium through which to prepare young British men for entry in the army, and specifically for going to war in the colonies; romanticising the ideas of war, natives and the colonial life, and furthering the interests of the British Empire. This relates directly to the notion that war was seen to offer many young recruits the opportunity and the possibility to travel and for adventure – ‘a man’s life’. In essence and in relation to the previously discussed concept of masculinity, texts such as *Peter Pan* may have acted as a means of promoting the rugged masculinity required of life in the colonies, especially when one was at war and protecting national interests. Although this may appear to be in conflict with the notion of the ‘English gentleman’ as discussed earlier, regardless of his occupation or activity, the Victorian British man was expected to behave in such a way as to always be perceived as an ‘English gentleman’.

Returning to *Peter Pan*, Weaver-Hightower notes that within the context of the masculine domain of the Neverland, manhood and masculinity are represented on the “homosocial imaginary island, while successfully avoiding adult manly responsibility” (2007:191) but also comments that *Peter Pan* critiques different hegemonic types of masculinity, offering

perspectives on both the man who chose to stay at home and remain the father and breadwinner (Mr Darling) and his foil, the man who chose to seek out the life of adventure (Hook). Interestingly, as Weaver-Hightower (2007:191) notes, it is the ever-child, Peter Pan, who undermines the entire concept of Victorian British masculinity altogether by choosing not to engage with the hegemonic structures as indicated above. Through this choice, *Peter Pan* challenges the roles and responsibilities determined for the Victorian British man, thus unravelling the entire structure and construct of this concept of masculinity and notions of nation. Equally so, although provided the opportunity through the genre of the pantomime to subvert these hegemonic structures, Honeyman's pantomime of *Peter Pan* continues to reinforce the imperial status quo established in Barrie's play text.

4.4 Barrie meets Disney

As indicated previously, Barrie's play text of *Peter Pan* had its opening performance in 1904, and continued to run until its close in 1936 (Birkin 1979: 162). In 1911, Barrie published the text as a novel under the title *Peter and Wendy*, and since then, many renditions of the narrative have been produced for the stage and screen, in various contexts and configurations, each interpreting Barrie's text for its own purpose⁶². The process of translating Barrie's text of *Peter Pan* into differing contexts is examined in greater detail in Chapter 5. However for the purpose of this study, it has been proposed that Janice Honeyman has used the Barrie play text and the 1953 Disney animated film version of *Peter Pan* as a source texts for her pantomime, and as such, the matter of Disney's film of *Peter Pan* deserves further consideration, specifically as it relates to notions of nation and hegemony.

⁶² I am aware that in October 2011, a centenary edition, entitled the *Annotated Peter Pan* was published and edited by Maria Tatar. This book includes a number of interesting artefacts from Barrie's life and career, most specifically a copy of a screenplay he prepared for a silent movie of *Peter Pan*. While I note these artefacts with interest, I do not deem them necessary to analyse for the purposes of this study.

In 1953, Walt Disney produced an animated film of *Peter Pan* with Bobby Driscoll playing the voice of the lead character. The plot was ‘loosely’ based on the novel; however, the Disneyfied style ignored some of the more poignant and dark elements of the tale (The Internet Movie Database 2010:[sp]): the film is light, innocent and in present day, is most people’s first and only introduction to Barrie’s narrative⁶³. Targeting a largely American post- World War II audience, the film appears to have been quite widely accepted due to the modifications made to the narrative by Disney to make it more “family-friendly and suitable for all ages” (Deacon 2005:[sp]) and was a response to “shifting ideologies of fantasy, gender, childhood, and sexuality in postwar American culture” (Ohmer 2009:152). Specifically, and as it relates to nation, Disney’s *Peter Pan* targeted an American national interest in its construction of women, race and childhood, and promoting the American dream. Ohmer (2009:157-158) notes the socio-political context within which the Disney version of *Peter Pan* was being produced, specifically commenting on the close proximity to the bombing of Pearl Harbour and the end of the second World War. As Cartmell and Whelehan (2001:98) note, the “violence is tamed down, the threat of death is removed, and the focus is on domesticity and the difference between boys and girls, as well as Europeans and “natives””. As a response to this post-war environment, Disney presents what can only be

⁶³ Fifty years after the release of Disney’s production, in 2003, just in time for the centenary celebrations of the first showing of the play text, PJ Hogan produced a film production with a young Jeremy Sumpter in the role of Peter, and Jason Isaacs as Mr Darling/ Hook (The Internet Movie Database 2010:[sp]). This production provided an updated wash on 100 year-old story. Hogan’s version includes an almost disturbing element of sexual-tension between Peter and Wendy that has been noticeably absent from most stage productions. In 1991, Steven Spielberg directed *Hook*, with Robin Williams as the aging Peter Pan, and Dustin Hoffman as indefinable Captain JAS Hook (The Internet Movie Database 2010:[sp]). This film cast a different light on the original; the plot followed the idea that Peter Pan had returned to ‘reality’, married Wendy’s granddaughter, Moira, and had grown up. Captain Hook then kidnaps Peter’s children. Peter must return to Neverland, remember who he is, how to fly, and save his children. This version inverts the original, focusing on the role of father as opposed to mother, and allowing Peter the chance to experience the thing he fears most: growing up. A year after Hogan’s reel, director Marc Foster created *Finding Neverland* (The Internet Movie Database 2010:[sp]), a semi-biographical film based on Andrew Birkin’s 1979 book, *Barrie and the Lost Boys: The Love Story that Gave Birth to Peter Pan*. The film starred actor Johnny Depp (as JM Barrie) and Kate Winslet (as Sylvia Llewelyn Davis), and roughly narrates Barrie’s life and his relationship with the Llewelyn Davis family. The story was commercialised into lending itself to a romantic relationship between Barrie and the ‘widowed’ Sylvia, when in fact the relationship seldom moved past an uneasy friendship.

viewed as a white Americanised *Peter Pan* – complete with ‘Red Indian’⁶⁴ braves straight from a Western movie – and a predominantly white, male-dominated, English-speaking film that speaks directly to the imperialist ideology of the Victorian British Empire.

4.5 The Neverland Nation

Returning to the notion of hegemonic masculinity, specifically as it relates to the ideals of Victorian British masculinity and femininity as they are represented in *Peter Pan*, Day and Thompson (2004:119) comment on the importance of these concepts to the development of nation during the assumption of power in the colonies by the British Empire. They describe the “patriarchal social order as one where power is held by male heads of households over all junior males, females and children” (Day and Thompson 2004:117) which aligns with the power dynamic maintained by the coloniser over the native within the British colonies as discussed in Chapter 3. I argue that it is within this patriarchal structure of colonialism that Barrie’s *Peter Pan* is staged, and that Disney continues; and it is within the interface of the public/ private dual spaces that the concept of nation is developed. Within the patriarchal structures of the public sphere, men have control over all things economic and political. Similarly, men continue to maintain control over the private sphere as head of the household. In this marginal private space, women become bound to the home and are domesticated. Extrapolating from the concept of centre/ margin dynamics, family units of male domination then become a microcosm of the greater institution of the nation; and the relationship between men and women, and public and private, become representative of nation itself. The male-dominated public space marginalises the private ‘feminine’ domain of domesticity. Further to this model of nation, masculinity represents the “foundations of the nation” and

⁶⁴ The term ‘Red Indian’ is a derogatory term used to describe the people now known as Native Americans.

femininity, as well as being in a supportive function to the masculine role, is required to be the “the custodian(s) of tradition” and respectability (Day and Thompson 2004:117-118). It is through this model that the Victorian British masculine identity was constructed and maintained.

Through these basic understandings, the concepts and importance of women as mothers in the *Peter Pan* narrative become apparent: as the mothers of the nation⁶⁵, women are required to reproduce, to populate and build the nation, especially in the case of a new and growing nation in the imperial colonies. This responsibility of birthing the nation, gives credibility to the belief that nation is natural, “organic and biological” in its foundation (Day and Thompson 2004:119). By extension, motherhood was given a new prestige and dignity and it was considered the “duty and destiny” of all women to become mothers to the future generations of the empire (Stoler 1997b:255-256). In addition, women assumed responsibility for socialising the nation, passing on “culture and value-system, together with a sense of national membership” (Day and Thompson 2004:120). It was at this point in colonial development, that the need for respectability and the fight against moral degradation also became prominent. For the majority, stereotypes of sexually promiscuous native women, who were unable to control their base desires, were largely seen as responsible for the moral degradation of society. However, white women, such as those in the professions or reduced to prostitution, “fell outside the social space to which European colonial women were assigned – namely as custodians of family welfare and respectability, and as dedicated and willing sub-ordinates to, and supports of, colonial men (Stoler 1997a:22). Furthermore, so-called ‘scientific’ methods of determining racial and genetic superiority, such as eugenetics, claimed that white women of “good stock” were essential to the “racial strength” and to ensure the

⁶⁵ This refers back to Queen Victoria’s role as the “great white mother” and mother of the British nation as monarch of the British Empire, see 3.5.

expansion of the nation, both lauding the importance of motherhood, while simultaneously reducing it to scientific scrutiny (Stoler 1997b:255-256). Eugenetics not only offered to determine racial superiority, but also suggested that only certain *classes* of Europeans should rule the colonies, effectively excluding natives, those of ‘mixed blood’, and all whites living the so-called degenerate colonial lifestyle (Stoler 1997a:23 and Curthoys and Docker 2001:6). It was at this point that the crafting of the British national identity began to take greater shape – forming specific and clearly defined categories within which colonisers and colonised alike were placed. Like a double-edged sword, the concept of mother had become both heralded and responsible for the strength and development of the nation: just as she took responsibility for raising the youth of the empire, the fault of any deaths or illness lay too with the mother (Stoler 1997b:255-256). These dire constructs of motherhood are not only central to the *Peter Pan* narrative, but also to the construct of nation within the story. Much as a mother is responsible to her child, and to her family, she becomes responsible to the nation she represents. Consequently, the notion of nation and national duty becomes an hegemonic force within the narrative furthering the imperialist ideology through this process of mothering.

The image of ‘mother’ in Barrie’s *Peter Pan* has been discussed by various theorists (Brewer 2007, Wilson 2000, Varty 2008), and is discussed further in Blackford’s (2005:[sp]) interpretation of the character of Wendy, and follows the relationship between a mother and daughter and the separation of this relationship in the play when Wendy leaves for Neverland with Peter Pan, to become the Lost Boys’ mother. Springer (2007:[sp]) argues that Wendy is seen as an all-encompassing image of all British women and mothers, preparing their sons for war, and keeping the home fires burning for their return. Wendy is representative of the ‘mother’, the ‘*motherland*’ (Britain) and of Queen Victoria’s role as the ‘Great White Mother’, complementing Peter’s father-figure image. As indicated by Day and Thompson

(2004:120) during this time of colonial strife, the image of mother was re-emphasised to the women of Britain as being responsible for birthing, raising and instilling in the new generations a sense of national pride. The importance of this role is clear in Peter and the Lost Boys' constant search for a mother, which they find in the white purity of Wendy.

Through of the key female character, Wendy, the possibility of a growing nation in the Neverland colony is realised. As a representative of the British female population, Wendy is responsible for the birth of the new colony on the Neverland. Although she never actually gives birth to a child, she accepts the role of mother to the Lost Boys and wife to Peter Pan. But, trapped as a female in a clearly male-dominated and patriarchal society, Wendy is also limited in the decisions she can take: she is restricted to the private space of the home under the ground, darning socks and patching knees (Barrie 1904:44). Ideologically, her role in raising the nation is controlled and consumed with scenes of domesticity and mothering. The borders of this female existence are patrolled by the largely male experience within the narrative, and she is restricted to the home environment by Peter Pan and largely excluded from the adventures enjoyed by her male family: she is excluded from the public world of Neverland that Peter inhabits including interactions with the 'Red Skins', the fairies and the mermaids; and reduced to supporting decisions taken by her pretend husband (Barrie 1904:42-43), regardless of how much she disagrees with him. Wendy therefore becomes responsible for ensuring the boys are fed (whether with real food or pretend), ensuring the boys are healthy and taking their "medicine" (Barrie 1904:52), and most importantly, ensuring the boys behaved like respectable "English gentlemen" (Barrie 1904:56). As a result of these behaviours, female characters in the *Peter Pan* narrative are restricted to stereotypical roles of servant, mother or erotic Other, and are viewed as being outside of the daily activities and action, needing to being protected and provided for as if incapable of providing for themselves. As in any patriarchal society, therefore, Wendy's role only has

importance as it supports the activities of the male characters in the story, thus performing her role as ‘mother-of-the-nation’ within the ideological framework of the Victorian British man and the Others in his realm.

4.6 “To die will be an awfully big adventure”⁶⁶

The Victorian British man engaged in a variety of activities to reinforce his sense of self and promote his role and responsibilities during the period in which Barrie was writing *Peter Pan*, which included going to war. As was mentioned previously, this period was also one of many conflicts facing young British soldiers during the period when Barrie was scribing *Peter Pan*. The first two decades of the twentieth century in British history were marked by colonial expansion (for the purpose of this study, most notably in South Africa) and the defence of the empire against German expansion. In Barrie’s 1904 text, images of violence riddle the pages: the colonies were places of war and death, the natives were perceived as dangerous beasts and savages⁶⁷. Barrie’s play text offers both warnings of the unknown, and fear of strangers, but also that of national pride and the desire to expand the empire on to previously unknown territories. In this sense, *Peter Pan* echoes the widespread British conviction for the need to defend the colonies against those that would attempt to seize control of them, and its concomitant process of building a sense of national unity. It is important to note that during this time of colonial and national expansion, many theatrical and literary works, such as the poetry and writings of Rudyard Kipling, made use of opportunities such as the Anglo-Boer war to strengthen support for the armed forces and national unity for the Empire as a whole.

⁶⁶ (Barrie 1904:41)

⁶⁷ See discussion on the British war in the South African colony in 2.2

As discussed previously⁶⁸, during the second Anglo-Boer war (1899 – 1902) the British intimidated the Boers by making use of the guerrilla tactics mastered by the Boers during the first Anglo-Boer war, and resorted to the burning of farms and capturing Afrikaans women and children and placing them in concentration camps (Biggins 2010:[sp] and Downes 2004:420). Neither the British soldiers nor British citizens, however, were comfortable with these types of tactics, believing, according to Springer (2007:97), that war should be fought with “courage, planning and mercy”. Barrie’s narrative of *Peter Pan* was written at the height of these British wars with the colonies in South Africa and the text consistently emphasises the importance of fair-play and “good form” in war-like activities, specifically in Barrie’s reference to battles between the Lost Boys and the pirates. Following Barrie’s lead, Springer (2007:96) comments that *Peter Pan* expresses the imperialist idea that ‘inferior’ races, such as the pirates (or perhaps Boers), operate below the acceptable war-like activities of the British army, and that these should be seen as distasteful. It can therefore be deduced that the play is intended to reinforce British values, and again reiterate the superiority of British culture and ideals as they relate to the imperial project.

The colonies were not seen by all, however, as an opportunity for expansion and national unity. Offering an alternative perspective on the colonies, Blackford (2005:[sp]) supports Wilson and Birkin’s belief that the Neverland, and by extension, the colonies, is representative of the underworld. Blackford believes it to be the world of lost and dead children noting that “the alternative to growing up is, of course, to die, and Neverland connotes death in a variety of ways” (2005:[sp]). This may have been a belief created by the growing eugenetics following, noting that life in the colonies was not necessarily ‘breeding’ the strongest ‘stock’ possible for the British nation.

⁶⁸ See discussion in 1.2

Furthering the conceptualisation of colonies, island stories, as Weaver-Hightower (2007:190-193) contends, are representative of the colonisation of distant lands: by extension in Barrie's story, the Darling home represents the British homeland; and the Neverland, a new colony to be explored, conquered and absorbed into the Empire. It is therefore this point of British nationalism that is reiterated when the Lost Boys are being forced to walk the plank by Captain Hook (Varty 2007:400), their first brave response being to sing the British national anthem, and Wendy's response to "request that her children should die like 'English gentlemen'" (Barrie 1904:56) – the ultimate representation of Victorian British masculinity and reinforcing the hegemonic strength of the British national identity.

From these readings of Barrie's text, it can be seen that the Neverland colony is both a source of pride and of fear. The brave young boys sent to the colonies to expand the empire, to 'civilise' the 'savage' and to fight on behalf of Queen and country are proudly sent to war by their mothers. On the other hand, there is a fear that the best 'stock' the country has to offer is being degraded and imperial race will suffer all the more for it.

4.7 Peter, the Great White Father

Following this construction of colonies, it is pertinent to understand that within the narrative of *Peter Pan*, the depiction of the Victorian British man as the epitome of hegemonic white masculinity, is about the relations between the white Victorian British man and any Other(s) he interacts with on the island colony of the Neverland: these include women, children, different races, ethnicities, and classes. This discussion continues to focus specifically on how the Victorian British man engaged with the Other in his environment within the colonial context. Initially, Barrie considered an alternative title for the text – *The Great White Father* – which is indicative of the central theme of the tale: an exploration into the realm of the

white male in Victorian British colonies (Birkin 1979:104). In the colonies, a white man was seen as representative of white British imperialism and lorded over the members of his empire: be they his wife, his children, his servants or his animals. In her argument discussing the “perils of white masculinity” within Barrie’s text, Weaver-Hightower (2007:190-193) notes that Barrie is specifically critical of white masculinity within the narrative through his character of Mr Darling and his foil, Captain James Hook. She follows that this is then contrasted by Peter’s outright rejection of adult manhood all together.

Encapsulating the first of the portraits of the Victorian British man, Wilson (2000:595- 658) provides a detailed analysis of Mr Darling: patriarchal father, protector and provider of the Darling family. His position as a middle-class clerk, concerns relating to his ability to provide for his family and how he is perceived by his peers in the public sphere results in his emasculation, as he feels that he has no identity and resorts to behaving like a child within his own home (Wilson’s 2000:598-600). In relation to the portrayal of the identity of the Victorian British male, Mr Darling’s sense of what he, as a man, should be able to do and provide, versus how he behaves is in contradiction to patriarchal structures of the time.

Continuing the premise that Mr Darling would have been required to negotiate both public and private spheres of society in terms of his own behaviour, elements of economic and class structures would also have influenced Barrie’s writing of *Peter Pan* (Wilson 2000:596-7). With reference specifically to the Darling household as indicated in Barrie’s narrative, Wilson (2000:596-7) defines the middle class as falling “between the upper and working class as an unstable site of mediation between the two” and as “haunted by the possibility of failure”. As provider, Mr Darling is a middle-class employee: faceless and constantly aware that one misstep could result in the financial devastation of his family. In the simple act of tying his bowtie, he states almost hysterically “I warn you, Mary, that unless that tie is round

my neck we don't go out to dinner to-night, and if I don't go out to dinner to-night I never go to the office again, and if I don't go to the office again you and I starve, and our children will be thrown into the streets" (Barrie 1904:5). This concern with being perceived as being low class, or economically unable to provide shows how Mr Darling's perception of his own worth is reduced to a series of appropriate 'behaviours', and is indicative of the instability of the middle-class, balancing on a precipice of failure, saved only by propriety. Mr Darling is suspended between the leisure and freedom of the wealthy and the struggle of the working class (Wilson 2000:[sp]); whereas Peter is governor of this working class, i.e. the fairies and the Lost Boys; and Hook is an example of the upper class that is at liberty to entertain his fantasies of sailing the seven seas and other adventures. This understanding of class structures is important to the construction of the masculine identity, and by extension, the British identity, as it determines security and authority over others and ensured the dominant culture's hegemonic hold over the general populace, both economically and ideologically.

In the case in point, the instability of the middle-class is specifically in terms of its economic security, the responsibility of which would have rested firmly on the shoulders of the husband and father within the middle-class home. It is within this role, as provider and protector, that Barrie establishes the character of Mr Darling who continues unseen in the remainder of the text, to be juxtaposed against Peter Pan and Hook.

The Disney film positions Mr Darling as "grumpy and bumbling" (Ohmer 2009:168), a man who has decided that everyone has to grow up some time. Although he is a relatively comical character in the film, he continues to represent the behaviours stereotypical of Victorian British masculinity: aloof, reserved, severe and decisive. This character of Mr Darling is contrasted, somewhat, to the character representation of Hook.

Traditionally, in pantomimes of *Peter Pan*, Hook is played by the same actor that plays Mr Darling, clearly articulating the freedom, leisure and playfulness Hook enjoys that eludes Mr Darling. Mr Darling is representative of the typical British gentleman of the Victorian and Edwardian time and is thus representative of the empire itself: he feels oppressed by his responsibilities as father and provider, and experiences extreme pressure to maintain the public and economic status of his family. He in turn exerts this pressure on those around him in his private domain, expecting this behaviour and a particular level of civility is present in his home and specifically in his children. Hook has none of these pressures, and is permitted to return to a child-like life of adventure and freedom, although he is educated and ‘civilised’, he is permitted the freedom of a savage, with the benefits of master of his domain, much in the same way as the frontiersman of the New World. Mr Darling and Hook represent two sides of the same hegemonic white masculine coin – that of the protector and provider and that of the adventurer and brave warrior. By extension, they represent the masculine image that was the identity of the British nation: controlling, authoritative, patriarchal and imperial. They each maintain this image of masculinity through control of the hegemonic forces that reinforce each respective domain. For example, Mr Darling ensures that his children attend schools and churches that reinforce the message that he is the protector and provider of the family and should be respected and obeyed at all times. Hook engages in disciplinary techniques amongst the pirates that enforces the message that he is the Captain and therefore is the only authority aboard the Jolly Roger.

In Disney’s representation of Hook, Deacon (2005:[sp]) discusses the altered image and role that Hook plays, commenting that the ‘Disneyfied’ Hook “is more comical and cowardly than he is frightening” and that although the audience is given a few glimpses of Hook as a pirate, there is little depiction of him “plundering [and] looting”. Ohmer (2009:173) describes Disney’s Hook as sexually ambiguous, “an eighteenth-century fop, with long curly hair and a

long waistcoat...effeminate”. This contrasts with the image of hegemonic masculinity established in Barrie’s version of the narrative. She further notes that Disney has repositioned Hook as “the centre of the narrative”, competing with Peter Pan as “the locus of interest”. Again, this counters the Barrie text where Peter is the central role and focal point of the tale. By placing Hook at the centre of the narrative, but diminishing the representation of his masculinity, the Disney version raises questions about the effectiveness and capability of the invading coloniser. The image of Hook is one of vain, foppish, comical weakness. He is not a force to be reckoned with or feared, but rather one to be mocked. In a country recovering from invasion, this may have been an attempt to ‘laugh-off’ future attacks. Deacon (2005:[sp]) continues his discussion on Hook in relation to Mr Darling in *Peter Pan*, noting that much like Mr Darling’s demand for Wendy to leave the nursery and grow up, Hook desires to rid the Neverland of Peter Pan as he represents the image of childhood Hook wishes to eradicate. As a means of creating a continuation of this infantilisation of the child Other and reinforcing hegemonic white masculinity, Disney makes use of the same actor to provide the voice for both the Mr Darling and Hook characters.

As commentary on the hegemonic white masculinity within *Peter Pan* and changes within the characters, it appears that Mr Darling’s development through the play, from being a petulant “middle-class automaton”, to being a more carefree and vibrant *type* of man subverts the typical Victorian perspective of masculinity in terms of behaviour and class (Weaver-Hightower 2007:190-193). However, by *choosing* to return to Britain to grow up with Wendy and her brothers, the Lost Boys re-subvert this commentary on masculinity, choosing a life of patriarchal responsibility, being a husband and father over rugged and boyish abandon. Weaver-Hightower (2007:192-193) comments that in relation to the construction of hegemonic white masculinity, “the story privileges returning from the island adventure over embarking on one”, and that this is part of the civilising project: to go, conquer, civilise and

instil the ‘correct’ values upon the native, then to return to the homeland with mission accomplished. I would contend that this journey offers a note of hope that those who leave for the faraway lands of the colonies may return home to the geographical centre of imperialism to reaffirm and regenerate their values and sense of nationhood, rather than remain to build new lives and homes, or worse, die for the cause after leaving their legacy behind.

4.8 “Wonderful boy”⁶⁹

As has been mentioned *Peter Pan* is quite clearly male-centred in both its content, expression of hegemonic white masculinity, and characterisation (Cartmell and Whelehan 2001:100), which in itself represents a patriarchal stereotype in the play text. Other than the concept of ‘mother’ that threads through the narrative, the primary characters are male and their chief focus is on surviving on a male-dominated island, facing dangers of marauding savages, beasts and blood-thirsty enemies, while attempting to create a home, and live a simple (‘civilized’) life; a life much like those travelling to and conquering the colonies would have experienced as part of the British imperial project. In my reading, the *Peter Pan* story is ultimately about the male experience in a male-dominated world.

It is in attempting to unpack and understand this male-dominated world that this discussion next leads, specifically as it relates to the isolated world of the island narrative utilised by Barrie in his text and how this relates to the concept of nation. Weaver-Hightower (2007:193) states that “island narratives often worked to legitimise imperialism by depicting colonisation as a natural process of the disciplined male body” and that it is through bravery and sheer

⁶⁹ (Barrie 1999:136)

male strength of will and character that a new world can be conquered, reinforcing the idea of male superiority and power.

The character of Peter Pan is that of the boy who *would* not grow up; he made a choice and is equally not bound by the responsibilities of an adult due to his choice. Peter is a flighty character who frequently forgets about his fairy Tinker Bell; he reduces the number of Lost Boys “when they seem to be growing up” (Barrie 1999:76); and, although fixated on showing good form and fairness, is self-centred and egotistical. While he embraces the role of protector and often provider, his relationship towards Wendy is a ‘pretend’, a game, not truly that of husband or father or even dedicated leader: Peter is a child and is therefore unable to draw on the emotional resources required to maintain a relationship as is expected of Mr Darling or even hinted at by Hook. Ultimately, in both the Barrie and Disney versions, Wendy, her brothers and the Lost Boys decide to return to Britain, to the prospect of growing up and becoming adults and Mr Darling is accepted as head of the Victorian British household, once again leaving Peter Pan to his Neverland and his fantasies. Weaver-Hightower (2007:192) notes that *Peter Pan* as a pantomime offers the carnivalesque qualities of subverting the hegemonic structures of white masculinity through the character of Peter Pan. However, the narrative ultimately fails to do as Peter Pan loses Wendy and the Lost Boys to the trappings of the grown-up world. This raises the question as to whether Honeyman’s pantomime of *Peter Pan* establishes the same hegemonic construct, or attempts to subvert the hierarchy of white masculinity?

4.9 “One girl is more use than twenty boys”⁷⁰

Within this colonial male-centred world that Barrie created, the role of mother as referred to above is not the only female character that needs consideration. It is also the feminine influence on the narrative that most often prompts action from the male characters: it is the desire for a mother for the Lost Boys that leads Wendy and her brothers to the Neverland with Peter; it is Tinker Bell’s jealousy that leads the Lost Boys to try to shoot and kill the Wendy-bird; and it is Tiger Lily’s capture that leaves Wendy and Peter stranded on Marooner’s Rock. With regard to the female characters within the play, Wilson (2000:606-607) and Brewer (2007: 389-390) emphasise the differences between the three principal female characters: Wendy, Tinker Bell and Tiger Lily; and Brewer (2007:389) notes that the binary opposite of white and Other is specifically reinforced in the representations of Wendy and Tiger Lily as coloniser and colonised respectively.

In her essay *Carnal knowledge and the imperial project*, Stoler (1997a:13-36) provides an in-depth discussion on the importance of controlling sexuality and sexual intercourse as part of the power exerted in the colonies by the white male colonisers. I have applied this to a reading of *Peter Pan* through the manner in which Peter controls his relationships with the three key female characters in the narrative, namely Wendy, Tiger Lily and Tinker Bell. As in *Peter Pan*, the first colonisers to arrive and establish themselves in any colony were generally male, and therefore the issue of female companionship quickly arose. Initially, use of colonised and native women as sexual and domestic workers was encouraged by those in power within the colonies as well as within the home countries. Barrie’s *Peter Pan* reflects this context quite clearly: the Neverland is an island territory, home to a variety of magical creatures native to the island, including fairies, mermaids, as well ‘Red Skins’ and many

⁷⁰ (Barrie 1904:14)

different animals. While the question of whether the pirates are native or colonial is open to discussion, it appears clear from the Barrie text that Hook, Peter Pan and the Lost Boys are foreign to the Neverland, and travel to the island to assume control over its Other inhabitants. However, Disney makes an interesting distinction in this case through the use of accents in the film. While the Darling children, Hook and the pirates all have recognisably British accents, Peter Pan and the Lost Boys have American accents. As was discussed previously in relation to language,⁷¹ the ‘Red Skins’ speak in broken English indicative of their Other status in the film. This use of accents has been used as a means of identifying Self as it applies to the American nation in the Disney version. The character of Peter Pan has been identified as representative of the young, adventurous American frontiersman along with his band of trusted friends; while Hook and the pirates are the invading colonisers threatening to drive them off their land. Peter Pan’s eventual victory over Hook then becomes representative of a much larger victory over any attack on American soil.

While it can be debated whether the pirates and Lost Boys are native or colonial, as indicated in the *Peter Pan* narrative, the Neverland colony is home to a number of native peoples, namely the fairies, mermaids and ‘Red Skins’. Further to this, the manner in which the text makes specific reference to a number of native women correlates directly with how British colonists made use of ‘native women’ for their own purposes: that is largely for domestic purposes. Similarly, it is clear from the text that Peter makes use of the fairies, and Tinker Bell, specifically, as his own personal servant. In addition, his treatment of the Lost Boys follows that of an upper-class master addressing his lower-class compatriots. While he shows little, if any, respect for the animals on the island, Peter at least enters into an uneasy truce with the ‘Red Skins’, but this is only based on their appreciation and loyalty to him, the Great

⁷¹ See 3.6 for a discussion on language as it relates to nation.

white Father, after he saves the princess Tiger Lily (Barrie 1904:35). I argue further, that as the coloniser of the Neverland, Peter shows his benevolence by forming an alliance with the colonised when they exhibit appreciation and loyalty to him, thus reinforcing this behaviour and maintaining his power through the hegemonic control he holds over this marginalised tribe.

Specifically representing Peter's relationship with native women, is the native 'Red Skin' princess, Tiger Lily (Wilson 2000:606). As a native, colonised woman, she is also portrayed as desirous of Peter, and is so drawn to the white male coloniser she declares herself Peter's "velly nice friend" – in the accented English of the colonised 'Red Skins' – and insists on protecting his home (Barrie 1904:44). As is shown in Disney, this accented language is an example of how language is used as a hegemonic force within the *Peter Pan* text and is used to enforce the colonial authority of the narrative. Language provides a marker of racial hierarchy, limited education, and a lack of access to power, and is used to marginalise colonised characters such as Tiger Lily. Following this marginalisation, she is portrayed as exhibiting the savage lust assumed by the Victorian nationals to be inherent in all native women.

It is this stereotyped hyper-sexuality of the native people to which was often the cause of misconceptions and jealousies (Jahoda 1999:xiii). It was believed that the native people were unable to control their lustful urges, therefore resulting in the need for white women, specifically, to be protected against the "heightened sexuality of colonised men" who were "aroused by the sight of white women" (Stoler 1997a:20). This belief led to an increase in legislation relating to sexual misconduct and punishment for the rape of a white woman by a native man. Unfortunately, the reverse was not the same, and little if any action was ever taken against a white man who was accused of abusing or raping a native woman. Indeed

Jahoda (1999:150-151) relates an anecdote of an Assistant Native Commissioner in the British colony of Rhodesia accused of abusing native women, who claimed that he treated them like children. Surprisingly, one of the native women is quoted as saying “I thought he had the right to do what he liked, as he is the Native Commissioner here” (Hyam 1991:172). Surprisingly, Disney’s version of *Peter Pan* presents a clear example of sexualised native aggression in a scene between Peter Pan, Wendy and the native Neverland inhabitants, the mermaids. On seeing Peter Pan, the sexualised mermaids flirt with him overtly, flicking their hair and presenting him with their relatively bare breasts. However, on realising that Wendy has joined their party, the mermaids mock her for wearing a nightgown (and not being as sexually attractive as them) and then attempt to drown her. The message is clear: the white male coloniser is the sexual property of the native women, and any threats will not be tolerated. Further, women are primarily seen as lustful, sexual objects in a heterosexual matrix of male desire.

While Barrie’s text avoids in almost every way reference to sexuality in any manner or form, the play text as it was performed prior to the publishing of *Peter and Wendy* in 1911 quite openly suggests an “over-sexed aboriginal” through an unrealised rape fantasy of Tiger Lily’s (Wilson 2000:607). In this early manuscript, Tiger Lily approaches Peter and asks what he would do if she ran into the woods, and allowed him to catch her? Although Peter is unsure of what Tiger Lily is suggesting, as he announces to Wendy: “There is something or other she wants to be to me, but she says it is not my mother”, (Barrie 1904:46), Tiger Lily’s ‘Red Skin’ brethren declare that by tumbling in a “heap” with Peter Pan, Tiger Lily would then be his “squaw”. It is quite clear from this example that while Barrie does not overtly address the potential sexual tension within his text, an underlying current relating specifically to the erotic nature of the native Tiger Lily, and her desire to be overtaken by the coloniser Peter Pan, is present. In this instance, Barrie is reinforcing the belief that the native women were

the “epitome of sexual aberration and excess” and “so promiscuous as to border on the bestial” that she would seek out being raped by the white colonial to satisfy her sexual urges (McClintock 1995:22).

In reference to the images of natives presented in the Disney version, Cartmell and Whelehan (2001:98-99) comment that the animated film presents Tiger Lily and the ‘Red Skins’ in the stereotypical mould of the Native Americans of North America with the inclusion of rituals, totem poles, feathered headgear and the skin of all the ‘Red Skins’ is portrayed in a hue of red. When Tiger Lily kisses Peter Pan, he also turns red with blushing which answers the question “What makes them [the ‘Red Skins’] red?” – the ‘Red Skins’ are always blushing because they are in a permanent state of sexual arousal (Ohmer 2009:171), perpetuating the already-mentioned image of the overtly sexualised native. This image of the Native Americans would have been widely recognisable to most American children and adults and thus may have appeared appropriate for an adaptation of Barrie’s text. However, the overly sexualised presentation of the ‘Red Skins’, and Tiger Lily as the native woman within this stereotype, is representative of imperialist stereotypes of native peoples, and simply reinforces this ideological position.

Wendy, on the other hand, is clearly defined by the ideologies of the middle-class Victorian women: as pure, white and suppressing her sexuality, making herself feel ‘cheap’ when she inclines her head toward Peter when offering him a kiss (Barrie 1904:14). While she is attracted to Peter and even makes advances by offering him kisses, she resists the urge to aggressively pursue him and resolves to act the role of mother to him and the Lost Boys. In the model of the virgin/ mother/ goddess, Wendy “embodies female self-doubt and fear of sexual involvement” (Sadoff 1978: 98). She represents the virginal integrity and “purity” of white British women: she acts as the nurturing mother-figure to the boys on the island,

represses her own sexuality and desires, unlike the Other female characters on the island. In this way, Wendy is bowing to the expectations of a hegemonic masculine society and fulfilling the needs of the imagined community of the British nation to become a mother to the colonial nation. While Tiger Lily is seen to respond in an overtly sexual manner to Peter Pan, and Tinker Bell assumes the role of the spurned jealous lover, Wendy's sexual response to Peter Pan as the central male character is initially one of tentative flirtation, resulting quite quickly reserved withdrawal of her role of caregiver as opposed to lover. Drawing strength from this new puritanical role of mother and nurturer, Wendy emerges from the tale of *Peter Pan* as the heroine and, in many ways, saviour to the wild children and savages of the Neverland. Representing Queen Victoria's colonial voice Wendy educates, civilises and disciplines her charges, including her nursemaid, her brothers, the Lost Boys and even Captain Hook. Further to this, she comfortably adopts the position of feisty settler wife to Peter's pretend colonial 'great white father' and husband role.

In a discussion documenting the image of colonial women in the late nineteenth-century in South Africa, Dagut (2000:557) notes that there was a risk that "women who are portrayed as 'heroines', 'victims' or 'villains', will appear to be little more than the doughty 'settler's wives', helpless 'ladies'⁷² and vicious '*memsahibs*' of nineteenth-century imperial mythology", that is to say that these women could only be portrayed as simplistically as either feisty, weak or nasty, reducing women to a few simple core traits⁷³ that serve a specific ideological agenda. Similarly, both Barrie's text and Honeyman's versions of *Peter Pan* reinforce these one-dimensional portrayals of women as well as perpetuating the patriarchal constructions of the virgin, mother, eroticised Other (whore) and villain. Furthermore, both Wilson (2000) and Brewer (2007) comment on the role of women in Barrie's text,

⁷² The term lady is a construction of gender that "promotes particular hegemonic ideals of femininity" (McGarry 2005:[sp]) specifically associated with notions of virtuosity, good behaviour, and high social standing.

⁷³ For a discussion on core traits, see 3.6

specifically contrasting the characters of Wendy, Tinker Bell and Tiger Lily in terms of their race, class and sexuality.

In the British colonies, white men were permitted by the established European governments to make “demands on [the native woman’s] labour and legal rights to the children she bore” (Stoler 1997a:17). This was justified by local government and private business that the already poor white colonisers – paid deliberately low salaries to secure their unfortunate circumstances – would become impoverished if expected to “maintain middle-class life style and European wives” (Stoler 1997a:18). Equally so, imperial soldiers sent to protect the colonies, were largely forbidden from marrying, and generally restricted access to European women, and thus also encouraged to form relationships with native women. Much like a war-situation, in *Peter Pan*, the all-male island is restricted from access to female attention, largely on Peter’s order, and the delight shown by the Lost Boys and pirates alike at the possibility of having a mother, and the important role this female presence plays in their stark island world, is dramatic. The response to this mother-figure is almost worship-like and Wendy is treated much like an honoured guest or a deity in a barren world. In a rather cavalier manner, Peter announces to Wendy that “girls, you know, are much too clever to fall out of their prams” (Barrie 1904:14) which, although flattering to young Wendy, makes it clear that although girls may be too clever to fall out their prams, the only way a girl can enter the Neverland is if granted permission and brought to the island by Peter Pan himself, and that therefore access is limited and determined by the male authority. Following the notion that Neverland is perhaps a place entered only by children who have died, the question is raised as to why so few girl-children would be permitted access to this fantasy island. Contrary to Peter’s flippant remark, this may be as a result of female infantilisation, and that female children are not considered to be of sufficient worth to enter the special place reserved for the male children who have left the living. As this relates to the construct of British

nation, this places an even higher value on the position of the white Victorian male in terms of his hegemonic and imperial control over the colonies, as it places the white Victorian woman in the position of Other. Furthermore, those women who are permitted to enter the Neverland cannot transgress the boundaries of their gender roles or patriarchal stereotypes of women and are thus represented in and only through a male perspective, and thus Wendy can only be allowed to enter the Neverland through being granted permission by Peter Pan.

In much the same way, in the early twentieth century, an increase of white women travelling and settling in the colonies changed this status quo of European-native arrangements, and brought with them the “refinements of privilege and new etiquette of racial difference” (Stoler 1997a:19). Peter becomes enchanted by the game of ‘mother and father’, and decides to take Wendy to the Neverland to fulfil her role as mother to the colonial representation of the Empire collected on the island. Day and Thompson (2004:109) note further that “among colonial nations, women were expected to uphold standards of ‘civilised’ respectability, as teachers, missionaries and wives”, and were further required to uphold the cultural and religious standards and practices absorbed into, and accepted as part of, the developing concept of the British national identity. Understandably, therefore, women travelling to the colonies as wives or intended fiancés of colonial men were unlikely to accept or overlook any continued relations between the coloniser and the colonised. Further, it was believed by white men, that white women needed to be maintained in a way that created divisions in physical and societal spaces; that they required being insulated and isolated, and their sensibilities were too delicate to engage in the colonial lifestyle or assume the domestic responsibilities already assigned to native women. Both the Barrie (Barrie 1904:31-32) and Disney descriptions of the building of the Wendy house are effective examples of the how the colonial space was restructured and reorganised to accommodate the arrival of the female colonial element: complete with a top-hat for a chimney and shoe sole for a knocker, the

house is the very image of the civilised home for the ‘Wendy Lady’, and speaks directly to the marginalised private sphere women have to occupy, befitting their status as women. In terms of nation, the male-dominated public sphere is placed at the centre of the dichotomy and the female-orientated private sphere is marginalised and given the cast of Other in this dynamic.

As structure and physical and social organisation became prominent in the colonies, so the responsibility for racial divide within the colonies became firmly laid on the shoulders of white colonial women. Stoler (1997a:19) notes that theorists such as Spear (1963) and Nora (1961) believe that this was as a result simply of jealousy on the part of the white women of the supposedly overt sexuality of the native women. However, greater consideration should be given to the role of the white man in the polarised relationship between white women and colonised men and women. It is in this context that the initial and continued conflict between Wendy and Tinker Bell is instigated. Barrie’s text, however, lays the blame for the jealousy on Tinker Bell, and it is she who is punished by Peter Pan for trying to have Wendy killed (Barrie 1904:27).

Lastly, Tinker Bell is added to the ‘female’ mix in the *Peter Pan* text (Wilson 2000:606). Her ‘fairy race’ makes her both racially ‘Other’ to the humans, and native to the Neverland colony. She is seen pre-dominantly as being of working-class, and she brazenly seeks Peter out, attempting to remove Wendy from Peter’s gaze by trying to have her killed by the Lost Boys. Tinker Bell is governed by Peter and is unaccustomed to sharing his affections with another female.

While represented in the Barrie text as a flashing light that tinkles when she speaks (Barrie 1904:12), the Disney version of Tinker Bell is radically modified and Disney presents a “more explicitly sexual” Tinker Bell with blonde hair, feminine hips and bust line with a

vamp-like approach to the plot-line (Ohmer 2009:175). In the Disney film, Tinker Bell adds to the sexual tension between the female characters and is constantly jealous of Wendy and the role that Wendy plays on the Neverland and in Peter's life. This jealousy is indicative of the perceived relationships between natives and their white colonial mistresses during the Victorian period, and it is through her vamp-like quality and jealousy of Wendy that Hook manipulates Tinker Bell (as part of the Disney narrative adaptations) to locate the house under the ground and almost succeeds in injuring Peter Pan.

In relation to the Disney version, and as the story progresses, a number of minor differences between the Disney and Barrie versions are noticeable: the kiss/ thimble scene is absent in the Disney version and the jealousy between the female characters is escalated. In this way the sexual tension between Peter Pan and Wendy is underplayed, but the patriarchal perception of women and specifically of how women, within specific roles such as mother or seductress are portrayed, is given a higher priority within the tale. Ohmer (2009:173) comments that the Disney version of *Peter Pan* sees the Peter Pan character as sexually ambiguous and his relationships with female characters such as Wendy and Tinker Bell are portrayed with ambivalence and he even appears oblivious to their affections. In relation to the female characters, Cartmell and Whelehan (2001:98) note the specific emphasis placed on Wendy in relation to replacing her mother as the maternal figure in the film and how she is placed on the "periphery of the Neverland adventures". Further, they note the sexualisation of other female characters, specifically Tinker Bell and the mermaids, and the perceived sexual threat that Wendy represents for Peter's affections. This furthers the perceptions that native women are ruled by uncontrollable lustful urges for white colonial men and are suppressed by white colonial women. In terms of ideological positions, while the Disney version does not stray too far from the Barrie narrative, the target market is entirely different in terms of era and

nationality, yet it is becomes clear that the imperialist ideology as it applies to gender dynamics continues to be reproduced throughout the retelling of this tale.

As is common in both versions, the conflict among the female characters to draw the attention of the white colonial man is palpable and while in some cases the blame for conflict would be placed on the female Other as in Barrie's text, Weaver-Hightower (2007:193) notes in her discussion of pantomimes and island parodies, that these texts "are often carnivalesque in their potential (if unrealised) transgression of authority" specifically in relation to the subversion of the Other in terms of race and gender. She continues to speak of the inclusion of 'interracial romances' to the plots of many pantomime and parody genres, frequently involving an island princess, such as Tiger Lily, falling in love with a coloniser, such as Peter Pan. As in Honeyman's *Peter Pan*, an interracial romance is presented between the princess Tiger Lily and the white British pirate Starkey. There is a clear reference in this to the eroticising of the native body, and Weaver-Hightower (2007:194) posits that these romances could be perceived as simply being another form of colonialism as the British colonial invariably returns to Britain with his native bride to inculcate her with his language and customs and 'civilisation'. Again, in Honeyman's *Peter Pan*, Starkey persuades Tiger Lily to marry him and to return to London to be civilised of her savage ways.

Peter, however, is oblivious to any of the advances made by Tiger Lily, and treats each of the female characters as subjects in his personal colonial kingdom (Brewer 2007:390). He is almost asexual in his response to any of these feminine stereotypes, and to the range of other female images throughout the play, for example, the mermaids. He adopts the role of father, governor of the colony and master over the natives. He represents the typical role of hegemonic white masculinity that was prominent during the Victorian age: a man set apart from wife and children, the 'Great White Father', although he is never quite able to fulfil any

of these roles to the fullest extent. Peter maintains his position through distancing himself from his ‘subjects’, and by extension, ultimately positions himself in the role of cult leader, inspiring and forcing the Lost Boys and Other inhabitants of the island colony to follow him.

4.10 “A few little beasts hissed”⁷⁴

However, it is the life in the colonies that remains to be explored and the treatment and forced control over the colonised that next begs attention. From the early 1920s the focus on interracial relations had changed quite drastically in the British colonies: sponsorship and additional benefits for white married couples who chose to join the colonies had been introduced, and an emphasis placed on promoting white solidarity and family against the danger of black sexuality. The approach taken to protect white colonial women by white colonial men, and to ensure the security of empire, was to controlling the colonies: white women were controlled through their behaviour and movement; black men through legislation and labour, and black women through sex and domestic enslavement (Stoler 1997a:22). McClintock (1995:47) comments that through the continued controlling of female sexuality and breeding through the promotion of empire-building, the “health and wealth of the [white] male imperial body” was maintained, and that ultimately “sexual purity emerged as a controlling metaphor for racial, economic and political power”. In South Africa after 1910, although it was no longer under continued British rule, similar movements in legislation and social control as part of the apartheid regime could also be seen. The importance of this development lies in the continued expression of Other as it developed by race and gender throughout the colonies. The separation of the races specifically, and by

⁷⁴ (Barrie 1999:198)

extension, the sexes in part, was controlled quite determinedly by the white Victorian British man.

The representation of the Other as being determined by race was a relatively prevalent image in Victorian and Edwardian literature (Brennan in Ashcroft *et al* 1995:171), and as such, it is of no surprise that such images are also present in Barrie's *Peter Pan*. Further to this, and as is discussed in Chapter 3, Barrie's text relies heavily on the concept of centre/ margin dichotomies such as good/ evil, black/ white, coloniser/ colonised. These dichotomies place the interests of key characters such as Peter and Hook – white, British Victorian man – at the centre of the narrative, and those of the Others – Tiger Lily, Tinker Bell, Wendy, the 'Red Skins' and the Fairies – at the margins. Brewer (2007:387-392) contextualizes her argument of racial stereotyping within the play, through examining the context of Victorian Britain at the turn of the century, when Barrie first began his relationship with the Llewelyn Davis children. Brewer infers that this story, not initially created for children, specifically refers to the binary opposites of good and evil. In Victorian Britain, all things British and Christian were considered to be good; and in opposition to this, anything foreign, specifically in relation to the colonies, contained the savage and heathen qualities that were considered to be bad and uncivilized. This dichotomy of good and bad is largely reflected in the play through similar binary oppositions of the white coloniser and the Other, for example, the dark pirates, the 'Red Skins' or "piccaninny braves" (Brewer 2007:389). Peter Pan's role as the 'great white father' and cult leader of the children and other inhabitants in Neverland, as well as the use of 'dark' imagery within the story, reinforce the good versus bad dichotomy within the text. This idea is reiterated by the concept of Peter as a foreigner, imposing himself and his ideology onto the island in the form of coloniser, and battling the 'natives' and claiming territory.

Brewer (2007:392) notes, however, that many of the references to race and racial differentiation made in Barrie's text do not often appear in contemporary productions of the tale, raising questions as to whether present-day images have been sanitised or Disneyfied, as will be discussed in Chapter 5, to defuse those issues that are not currently politically correct, or whether these ideas have been removed simply through Barrie's own editing process as they no longer have relevance in the modern context. The Disney film retains the stereotypical and frequently negative references to Native Americans popular at the time of production of the 1953 film.

In terms of societal development, Stoler (1997a:25) notes a belief among medical professionals in the colonies that Europeans who stayed in the colonies for extended periods of time would become susceptible to suffering psychological and physical illnesses and degenerations that were often "linked to sexual deviation" and social disorder (Stoler 1997a:25). Understanding that the Neverland is presented as an island colony, Peter Pan and Hook therefore assume the necessary positions of colonisers to the native Neverland population. While represented as largely asexual, the character of Peter Pan is frequently described as having peculiar behaviours and beliefs such as his own weightlessness, an overstated belief in his own 'cleverness' and extreme forgetfulness. Further to this, Captain Hook could also be accused of acts of depravity and degeneration in his chosen profession of pirate. These, and other strange colonial behavioural afflictions, were believed to be "caused by a distance from civilisation and European community and by proximity to the colonised" (Stoler 1997a:25), and were often linked to the high mortality of children and infertility in women. This belief is quite obvious in Wendy's ultimate decision to return to Britain as it is clear that continued exposure to the magical creatures of the Neverland has led to the uncivilised behaviour of Peter Pan, Captain Hook and the Lost Boys; and as a white girl, and mother-of-the-Neverland-nation, Wendy cannot take the risk of becoming 'uncivilised'.

Further, subconsciously, Wendy is also aware that by remaining in the Neverland with Peter Pan, she will never grow up, never marry and never be a real mother – proof that the colonies can cause infertility. This supports the hegemonic beliefs upon which the notion of British nationhood and British identity were founded, and that the life with the Others in the colonies could not be trusted.

4.11 “No one is going to catch me and make me a man”⁷⁵

Making further reference to marginalising the Other, Brewer (2007:387) claims that the images created by Barrie of the pirates on the Neverland colony are riddled with iconography of the adult Other. The pirates, and Hook specifically, represent on two levels foils to Barrie’s youthful and British Pan. First, these characters are often represented as dark-skinned and they thus automatically embody the characteristics of savages and heathens. Secondly, as adults, Hook and the pirates portray many of the sexual qualities lacking in Peter and the Lost Boys. While Brewer does not expand on this in much depth, Hook’s portrayal of the adult Other expands the idea of the innocence and purity of the British child versus the colonial deviance and darkness of the Other. Contrary to Brewer, Varty’s (2007:393-402) central idea is that Victorian children were often observed by adults and the general public to be synonymous with animals and savages and were “‘located not in the distant colonies, nor in the mists of evolutionary time, but at the very centre of English domestic life’ (Shuttleworth 2003:87)”. This observation is particularly relevant in conjunction with the use of the notion of the savage native prevalent in the construction of the play, as it reinforces the idea of the adult British Victorian’s disdain and belief of superiority to the remainder of the “uncivilised and uneducated” world. This is in line with Jahoda’s (1999:132) comments that children were

⁷⁵ (Barrie 1999:252)

perceived at this time as largely being savage and “uncivilised” and “that savages as individuals were looked upon as children, but that their society was regarded as embodying an earlier stage – childhood – of *humanity*”. In this way, the colonisers infantilised the natives in the same manner that women were infantilised to serve the project of hegemonic masculinity. Further to this, and taking this view of children in the British home as “savages”, this understanding can be extended to an understanding of the colonised native within the empire. This is reinforced by Jahoda’s (1999:135) “claim that for many Victorian social anthropologists, ‘The modern child was a savage, just as the savage was a child’”.

Furthering this comparison, Varty (2007:397) comments on Barrie’s use of the pirates and ‘Red Skin’ figures as “alter egos of the Darling children – alternative aspects of childhood, ritualising, imitative, plundering and greedy, or preternaturally in tune with nature, but inept in the final delivery, falling well below the standards of their ‘civilised’ models”. This concept of children as uncivilised and perhaps animalistic in nature, is reiterated in Jahoda’s (1999:7) discussion of the perceived “child-likeness” of the ‘savage’ and of women through the imperial eye.

These seemingly opposing ideas of children and Othering are not as polarised as they appear. Brewer claims the child is the innocent, tarnished by the adult Other, imposed upon and perhaps colonised by their imperial education, similar to an island or foreign land. Varty’s approach is that children are heathen, needing to be ‘civilised’ by adult imperialism. The Disney version begins with Mr Darling informing Wendy that she will be leaving the nursery and that therefore, she will have to grow up. It is important to note that the Disney emphasis is on growing up and that all children will eventually grow up and join the adult world. It is only Peter Pan who does not grow up and as has been discussed previously, he may suffer for his decision to deviate from the ‘natural order’ of life. Following the ideas of innocence and

childhood, as noted by Dake (2005:17), the Disney version of Barrie's tale presents a slightly different interpretation of the story in terms of plot and "calls into question whether the children actually travel to Neverland at all". One of the most significant differences between the Barrie and the Disney versions is that the Lost Boys do not leave the Neverland and return to Britain with the Darling children and Wendy wakes up at the nursery window, as if from a dream. In relation to masculinity, this is indicative of the Lost Boys choosing not to follow the path of the productive, successful public family man. Rather, the Darling family is reconciled with Wendy 'returned' from the colonies and ready to grow up and accept her role as a wife and mother and her father is willing to accept her as she is. This perpetuates the view that the child is colonised by the views of the adult, the infantilisation of women in the simplified role of wife and mother and continue to be dominated by the hegemonic white male.

Cartmell and Whelehan (2001:101) argue that the Disney film closes with a specifically patriarchal perspective in place – all the Darling children are back at home under the care and direction of their father as they should be, and order has again been restored in the Neverland under the control of Peter Pan. Much like Barrie's version, it is expected that the Disney *Peter Pan* will end with control returned to the dominant force within the text – to the Victorian British man, the father and centre to the marginalized Others in the narrative. Similarly, the nation in Disney's *Peter Pan* is constructed in such a way that order is restored when the white masculinity resumes control and his central role.

Ultimately, the idea of the child being imposed upon, either as innocent or savage, child or Other, is similar in both the Barrie or Disney texts, and the coloniser or Other is equally the adult variable. By extension, the same view could be cast on the 'savage' inhabitants of colonised areas – whether innocent or heathen, the colonised were imposed upon by an

equally ‘savage’ Other to be ‘civilised’. In the Neverland colony, Peter Pan and his Lost Boys – while already guilty of colonisation themselves – will similarly be colonised by either the ideas of the adults in the British homeland, or the adult pirates in the Neverland. Peter Pan, possibly in his colonial fugue, decides to face the murderous pirates and dangers of the island for another day; while the Lost Boys bow to the pressure of the homeland and return to Britain to live the life of the Victorian British man, leaving only the depraved Hook and his pirates on the Neverland colony.

4.12 Conclusion

Through an exploration of Barrie’s 1904 play text and a comparison with the 1953 Disney adaptation of *Peter Pan* text, this chapter has shown that the text of *Peter Pan* can be read as fraught with colonial imagery, specifically in relation to gender and racial stereotypes.

This is achieved through the construction of Victorian British masculinity and the hegemonic structures supporting this notion, and this chapter has shown that the characters of Mr Darling, Hook and Peter Pan are representative of hegemonic white masculinity within the text and continue to reinforce the imperial ideology embedded in the narrative of *Peter Pan* through both the Barrie play text and the Disney film text. By applying Said’s concept of the Other, this chapter has also demonstrated that the narrative of *Peter Pan* reinforces the separation between the central figure of the white male and the marginal Other figures of woman, child, native, and animal.

Taking into consideration both the Barrie and the Disney versions of the text, the question that remains is: to what extent has Honeyman’s pantomime of *Peter Pan* has able to

transcend its colonial roots and represent elements of the narrative beyond its ideological foundations?

In the next chapter, this discussion explores the concept of translation, specifically as it relates to Janice Honeyman's pantomime of *Peter Pan*, and engages with a number of concepts and techniques used by Honeyman to translate the Barrie and Disney source texts into the South African context.

CHAPTER 5: TRANSLATIONS WITHIN JANICE HONEYMAN'S *PETER PAN*

“If you read the play carefully, following the author’s suggestion on interpretation and staging, I think you’ll agree. It’s almost a perfect vehicle for cartooning. In fact, one might think that Barrie wrote the play with cartoons in mind. I don’t think he was ever happy with the stage version. Live actors are limited, but with cartoons we can give free rein to the imagination.”

(Walt Disney in Hooper 1952:11)

5.1 Introduction

In previous chapters, through conducting a postcolonial reading of the narrative of *Peter Pan*, this study demonstrates that pantomime, although a potentially subversive and carnivalesque-like genre of theatre, has in recent times lost much of its dissident qualities. In addition, I have shown that theatre can act as a hegemonic mechanism and further the ideological positions of the dominant culture. Furthermore, the previous chapter demonstrates how JM Barrie’s *Peter Pan* is embedded with imperialist ideological references that could influence the reading of this narrative when produced in a postcolonial and post-apartheid context such as South Africa. The remaining chapters analyse Janice Honeyman’s pantomime of *Peter Pan*, staged at the Johannesburg Civic Theatre – now the Joburg Theatre – from October to December 2007. The purpose of this analysis is to establish how Honeyman’s production engaged with the imperialist ideology underpinning Barrie’s play text and Disney’s film text, and was translated into the South African context. These chapters explore the manner in which the production speaks to the sensibilities of a “transitory society in which identities were, and still are, being reconfigured at multiple levels” (Stathaki, 2009:203).

While Walt Disney may have been assuming Barrie's preference for cartoons when making his comments about the flexible nature of *Peter Pan* for adaptation into the graphic medium, Disney also touches on the concepts of interpretation and translation of the text that are of importance at this stage of this discussion. In considering a postcolonial reading of Honeyman's pantomime of *Peter Pan*, one must keep in mind that the narrative is based on Barrie's 1904 play text by the same name.

This chapter argues that through a series of translations, Barrie's 1904 play text of *Peter Pan* has been adapted by Janice Honeyman into the South African context using several methods of translation. It specifically reviews the impact of 'Disneyfication' using a method that I have coined, *double localisation*, as a technique. This discussion further argues that rather than translating from the original source text, Honeyman appears to have made use of the animated version of Disney's *Peter Pan* produced in 1953 as one of her source texts and that her translation from the Disney version to her own has led to a further process of acculturation.

In relation to the tradition of translation, and as is mentioned in Chapter 1 and discussed briefly in Chapter 2, South Africa has a history of importing and translating a small portion of play texts from different languages and contexts into the South African milieu, mainly to "enforce the relations with the colonial metropolis and solidify the colonisers' ethnic identity and...language" (Stathaki, 2009:8). Further, the production of local South African theatre "based on a paradigm derived from the Western concepts of theatre and theatrical endeavour, making use of the infrastructure and conventions introduced to the country by the British and the Dutch" (Hauptfleisch 1987:181), soon became popular. This trend continued into the twentieth century and was the dominant form of theatre in South Africa, "exercising a hegemonic control over both the 'canon' and the 'paradigm' (what

form...[South African]... plays should be written in)” Hauptfleisch (1987: 181) and as such, replicating Western aesthetics and themes (Stathaki, 2009:9). As is indicated in Chapters 1 and 4, Barrie’s *Peter Pan* has been added to this list of productions and play texts. As mentioned in Chapter 4, *Peter Pan* has been told in many ways, has taken on many forms, and has been interpreted and translated via a variety of media and styles. Honeyman’s *Peter Pan* can be considered one of the most recent translations of this narrative presented in the South African context.

A brief search of previous productions of *Peter Pan* performed within South Africa indicates that while a number of school and amateur productions of Barrie’s narrative have been popular, the play – in various guises – has been staged professionally less than a dozen times in South Africa since its first publication in London. Although a claim is made by the Port Elizabeth Opera House that the opening production staged by the theatre was a “highly successful comedy” of JM Barrie’s *Peter Pan* in 1892 (Port Elizabeth Opera House 2011:[sp]), this is unlikely as Barrie himself only premiered *Peter Pan* in London in 1904 (Birkin 1979:162). Instead, it appears that one of the earliest professional stagings of Barrie’s play was in 1992, with actor Steven Stead cast as the first performer in South Africa to professionally take on the role of Peter Pan as part of the “NAPAC ‘s [Natal Performing Arts Council] 1992 production of the National Theatre version” (Stead 2009:4)⁷⁶. Since Stead’s first performances, several other versions of the text have been staged throughout the country offering a variety of interpretations of Barrie’s script: these include an adapted version by the Tshwane University of Technology in 2009; a musical rendition by Steven Stead in 2009 and an adult pantomime by Anthony Stonier in 2010⁷⁷. These productions provide evidence that

⁷⁶ Anecdotal evidence suggests that The Children’s Theatre in Johannesburg may have performed *Peter Pan* in the early 1950s, however, this could not be confirmed.

⁷⁷ A number of alternative techniques in staging *Peter Pan* could also have been considered by Honeyman and others after her. In early 2009, Galeboe Moabi, a lecturer at the Tshwane University of Technology, staged an adapted and localised

Peter Pan continues to draw a variety of audiences and retain their popularity within the South African context. It is among these offerings that Janice Honeyman's pantomime of *Peter Pan* was staged in 2007.

Cape Town-born, multi-award winner Janice Honeyman⁷⁸ (1949-) is arguably the most widely known pantomime director in South Africa and is frequently referred to as the 'panto queen' (City of Johannesburg 2009:[sp]), operating within a network of South African pantomime producers including panto-pair Steven Stead and Greg King, Nervina Ferreria (Afrikaans pantomime), Anthony Stonier and Peter Court (adult pantomime). Besides her work in pantomime, she has directed a multitude of productions for stage and television in a variety of genres (drama, opera, children's programmes, musicals, and comedy).

Early in a career spanning almost four decades, Honeyman took the lead in directing plays in various styles, focusing largely on satirical comedies and dramatic works with a political

version of the narrative, making a number of changes to location, language and situational devices within the tale. Her "Never Land stretches from the Atlantic coastline in the Northern Cape, where Peter and his friends Wendy, John and Michael, as well as the Lost Boys (who are street kids in this case) fight the Pirates (mineworkers) and interact with Khoisan, through to the city of Tshwane" (Moncho 2009:[sp]). These changes to context, while offering a rather different perspective to the traditional approach to *Peter Pan* adopted by Moabi's fellow writers and directors, provides little evidence of stepping beyond the colonial discourse of the text. Rather, Moabi claims that "the South African theme of the show allows [her] to play around with the costumes and choreography" and to manipulate the staging techniques of the script (Moncho 2009:[sp]). Seventeen years after his first appearance as Peter Pan, Steven Stead was again involved in staging a classical production of *Peter Pan* in December 2009, this time in the role of writer and director in a production staged at the Elizabeth Sneddon Theatre in Durban. Stead's version appeared to be true to the original plot, theme and look of Barrie's pantomime, adding only original songs by Stead and Justin Southey. There appeared to be no attempt made by Stead to review, restructure or recontextualise Barrie's text. Rather, this version is very true to the classic in plot, theme, set and look of Barrie's play text and vastly different from Honeyman's 2007 version, although more than likely targeting a similar socio-economic market. Stead's version is very true to Barrie's 1904 text, with the inclusion of a number of original musical numbers, although the question is raised as to whether this is actually a pantomime, or rather a musical. It is difficult to differentiate with regards to *Peter Pan*, especially when one considers the contestation as to whether the play is in fact a pantomime, a play or a musical, or in some cases, what the real differences between pantomimes and musicals are. This production is very different to that of Honeyman in terms of structure, musicality, style, plot and design. Stead's production also manages to filter through the sadness of Barrie's story through the text, which is quite obviously absent from Honeyman's version. Stead's *Peter Pan* is classic, avoids political references not imbedded in the text, and quite merrily skips over the issues of race, gender or imperial rule and oppression, but without being superficial or limited. Stead's production does not include any "South Africanisms" or 'local colour', actors try to maintain their British accents and all the songs used in the play were originally written for the production by Stead. In 2010, renowned adult pantomime producer and performer, Antony Stonier presented his "unique take on a classic fairy tale" where the usual *Peter Pan* characters have "landed up in Neverland as they were all social misfits in Alwaysland ... where the global economic crisis, the ash cloud which has prevented your annual skiing trip, and the endless fight with Christmas shoppers in every mall in town, prevent you from having fun" (Mydurbaninfo.com 2010:[sp]). Always subversive, Stonier presents Peter Pan as a rent-boy, Wendy as a call girl and Hook as the pimp who manages the prostituting of the 'Neverland' Island and its inhabitants.

⁷⁸ Studying Janice Honeyman and her work *per se* falls outside the scope of this dissertation. For a profile on Janice Honeyman's directorial career, see Coetzee and Loots' chapter Women Directors: South Africa (forthcoming 2013).

undertone. In the past twenty years⁷⁹, Honeyman has adopted and approached texts from a largely postcolonial and post-apartheid perspective, and along with over a dozen pantomimes, she has directed three productions by acclaimed South African playwright Athol Fugard, including the world premiere of *Booitjie and the Oubaas* (2006). She has also directed adaptations of texts by Charles Dickens, Anton Chekov and Julius Hays. She directed two productions of John Kani's *Nothing But the Truth* (2002, 2010), which explores the “relationship between those who remained in South Africa to lead the struggle against apartheid and those who returned victoriously after living in exile” (Artslink 2010:[sp]). In addition to this, her production of *Shirley, Goodness and Mercy* (2006), a story of a young coloured boy growing up in the coloured township of Riverlea in apartheid Johannesburg (Kendal 2009:[sp]), was reviewed as providing “invaluable insight into the complex fabric of society in apartheid South Africa”.

More recently, Honeyman has received praise for her 2009 production of William Shakespeare's *The Tempest* with Sir Anthony Sher and John Kani for which she received both national and international acclaim. In an interview speaking specifically about how she directed *The Tempest*, Honeyman re-emphasised her intensive research into interpretations of the text and re-iterates that she adopted a “political look at *The Tempest*” within the African context specifically in relation to the coloniser and the oppressed (Goble 2009:[sp]). Honeyman (Classic Feel 2009:[sp]) notes that in her Africanised version of *The Tempest*, she “wanted to explore the exploitation by colonists of Africa, not just the material appropriation, but more so the cultural and intellectual exploitation of Africans”. Honeyman claimed that the content of Shakespeare's play is “universal”⁸⁰ and “relevant to Africa, in this particular instance even more so because it is a reflection of colonialism and the conflicting value of

⁷⁹ For full details of Ms Honeyman's Professional Biography and Awards 1974-2011, see Annexure 1

⁸⁰ This statement should be qualified in terms of debates relating to postcolonial theory.

Africa and the colonist” (Classic Feel 2009:[sp]). She further points to the importance of the island motif within the play, not necessarily having identified it as being Robben Island, but taken into consideration the implications of the captivity of island life and the abuse of apartheid in this regard. The manner in which Honeyman may or may not have adopted a postcolonial approach to her productions, and specifically to her pantomime of *Peter Pan*, is discussed in greater detail in Chapter 6.

Without listing all of Honeyman’s extensive career achievements, it becomes clear that she actively engages with issues of colonialism and postcolonialism, the oppression of the apartheid regime and the turmoil of the postcolonial and post-apartheid period in which South Africa currently finds itself. Kruger (2003:134-136) claims that Honeyman’s pantomimes also appear to be crafted to present and (re)present the South African context in its complexities, diversities and nuances in order to allow wider access for audience members to relate to the production. This is indicative of the manner in which Honeyman has localised and, in many cases, translated traditional pantomime texts into the ‘South African context’ for a ‘South African audience’. It is with Kruger’s statement in mind that this study approaches Honeyman’s pantomime of *Peter Pan*.

While Honeyman has repeated and ‘recycled’ a number of her pantomimes during the past two decades, she has endeavoured to ensure that each production is updated to fit with current events. In this regard, Rubin (1998:286-287) refers to Honeyman’s style as being a combination of “entertainment, educational material and social issues in one event” as well as having a focus on creating theatre experiences that appeal to a broad audience. This approach is equally applicable to her pantomime productions. Further, as is inferred by a number of theatrical reviewers (Dennil 2010:[sp] and Sassen 2008:[sp]), a Disneyesque quality imbues

Honeyman's pantomimes and has the potential to draw greater audiences. This is explored in greater depth at a later stage in this chapter.

As part of her 'translation techniques', Honeyman has adapted the characteristics of the pantomime genre to include localising elements of the script and characters, often adding to the humour of the productions (Kruger 2003:134-136). She does so by the mixing of languages and making use of well-used terms, words and phrases such as 'ou', 'laf', and 'sangoma'⁸¹. In addition Honeyman makes references to local events, celebrities, politicians or sportspeople, as well as using well-known jingles and catch-phrases from advertising, drawing on cultural ready-mades. This allows the audience to feel part of the comedy and of the performance, and draws them in by the intertextual and localising references within the production.

It is the inclusion of 'South Africanisms' and of casting choices that serve to further the translation of the pantomime into the South African context. The cast is predominantly, if not completely South African in nationality, and – following the QDos model – specifically includes celebrities popular in South African soap operas, varieties shows and theatre; the production is advertised and performed for South Africans; and, unlike many of Honeyman's other productions, her pantomimes are never travelled internationally. In fact, in most cases, Honeyman does not usually travel her pantomimes beyond the borders of the Gauteng province, and therefore, she has made use of a technique in these productions that I have dubbed *double localisation*. On the first level of localisation, as the productions remain 'by South Africans and for South Africans', the localising of the texts through the use of advertisements and nation celebrities has a high impact as there is no need to censor, 'globalise' or 'tone-down' the South African 'nature' of the production. In fact, the text is

⁸¹ As per Kruger's discussion (2003:134-146), 'ou' means "man or chap", 'laf' means "silly" and 'sangoma' is an African witchdoctor.

able draw far deeper on local humour and intertextuality, which leads to the second level of localisation. As Honeyman bases her pantomimes within Johannesburg, she tends to also draw on references that are specific to this locale, such as common phrases, languages spoken in this area and even geographical referencing such as “Boksburg” or “Brakpan”. While Honeyman’s performers may not be from Johannesburg, and not all her audience would be living in Johannesburg; as the province totalling 25% of the national sum of ‘Showgoers’ (SAARF 2010:[sp]), Gauteng – and specifically the Greater Johannesburg/ Soweto area – most likely constitutes a substantial slice of the audience of the annual pantomime that is directed by Honeyman. However, this kind of translation or localisation is not only reminiscent of the practice of British colonial pantomimes⁸², but is also burdened with similar ideological implications.

5.2 A brief study of translation in the context of theatre

Moving away from the micro-specific context of Greater Johannesburg and returning the discussion to the broad context of South African theatre, and specifically the process of translation in the context of the South African theatre, the issue of language immediately becomes an area of contention. Translation, as it relates to this study, refers to more than simple changes in language: at times, language does not enter discussions (for example Janice Honeyman’s Africanised production of *The Tempest* in 2009), but rather, the notion of translation in theatre centre on the problematics around ‘translating’ or transposing performance conventions or play texts from one ideological and cultural context to another, such as from Victorian – and colonial – Britain, to postcolonial and post-apartheid South Africa. This is specifically relevant to South African theatre productions and performance, as

⁸² See 2.6 for further discussion

evidenced by Keuris' (2004:148-164) discussion of the translation of two Chekhov's productions by South African directors. Further to this, one needs to distinguish between notions of staging a play using its traditional/ period features such as those of an Ibsen or Chekhov and the possibility of a) adapting a play to be a contemporary production, such as in the case of many Shakespearean productions; or b) using the play as the source text from which to write a new play which is completely re-contextualised and directed towards a targeted audience – again, many Shakespearean adaptations have attempted this. It is this latter approach that Honeyman has attempted to use in her theatrical translation of the *Peter Pan* tale.

The notion of theatrical translation speaks to complex social, moral and ethical considerations that permeate its cultural identity as multi-cultural interchange does not occur on neutral ground. These concerns include notions of ownership, economics, representation/ misrepresentation and the relationship between the colonial source text/context and the postcolonial target text/ context, among others.

In attempting to understand this multi-cultural interchange, Nemetz and Christensen (1996:438) comment that it is the interaction between various distinct cultures within a given environment and view assimilation and acculturation as fundamental to this understanding of multiculturalism. Assimilation refers to the notion of integration, thought to bring about greater understanding and tolerance between cultures (SEP 2007:[sp]). However, integration does not occur on neutral ground. Unlike the negotiated third space proposed by Bhabha, history and the power structures in societies dictate the parameters and effects of cultural collisions/ collusions, and assimilation often implies the absorption of marginal cultures into a dominant culture (SEP 2007:[sp]), thus furthering the ends of acculturation⁸³.

⁸³ Acculturation is the process of change that occurs when cultures intersect and interact.

Olneck (1990:160) notes that through this integration of cultures, multi-culturalism, at best, has the potential to focus on the importance of individual variations as opposed to generic cultural or ethnic diversity. He states that at the core of the structure of multi-culturalism is “the unique individual whose varying cultural inheritances, multiple affiliations, autonomous preferences, and other attributes determine personal identity and style”. Olneck thus supports Turner’s argument by allowing individuals the space to question, determine and distinguish their own identity outside generic dominant or marginal commonalities. Such an approach speaks to the issues of identity and assimilation, in that while multi-culturalism promotes the concept of individual identity, this is limited within the greater context of a homogenised society. In a country as varied, racial, ethnically and culturally, as South Africa, the temptation to present an ideology as attractive as multi-culturalism on stage is seductive, in that it promises space for all to co-exist equally in a ‘cultural mosaic’ under a national umbrella. Making this assumption about the South African postcolonial and post-apartheid context is equally deceiving, however, as it does not take into account the continuous struggle for ideological power that has been an ever-present part of this country’s developmental history. In addition, South Africa this ideological power can also be assimilated into the dominant views and perceptions of society at large. In this way, it could be naïve to assume that said power through control of hegemonic structures such as the ISAs and RSAs⁸⁴ would not be sought after and maintained by the dominant class/ culture, thus potentially undermining the project for multi-cultural interchange.

Returning to this process of multi-cultural interchange through the notion of theatrical translation, Aaltonen (1996:103-122), Pavis (1992:161) and Keuris (2004:148-164) maintain

⁸⁴ Refer to 3.1 for an in-depth discussion on ISAs (ideological state apparatuses) and RSAs (repressive state apparatuses).

that making a translation of an original⁸⁵ or source text⁸⁶ to a target text (and for a target audience) involves a variety of codes including the cultural and socio-political contexts of the text, the language and linguistic elements, performance conventions, as well as the translation from one theatrical format to another. These translations may be ‘true’ to the source text and aim to portray the text and performance conventions as faithfully as possible; or may contain free translations and adaptations of the source text to the target text, changing elements or whole sections of the source text. Both approaches are subject to critique and have cross-cultural implications. Unlike multi-culturalism, which is concerned with diversity within a group, society or nation, cross-culturalism is concerned with the exchange of ideas across the borders of each culturally defined group. The critique of these approaches calls into question the relationship between source (con)text, the means of translation, and the target (con)text, especially as a theatre practitioner’s goal is most prominently a new work, not a replica, even in the act of translation or reconstruction (Sarlós, 1984:8). Further, it raises the question as to whether a conceptual system, cultural tradition or modes of performance can be divorced from their specific philosophical, socio-historical and political context(s) without sacrificing the complexities of their heritage and whether they can emerge in a relatively autonomous form that enhances its applicability to a wider range of contexts. In the case of Honeyman’s *Peter Pan*, as is argued further in this chapter, Honeyman appears to have made use of both the 1904 Barrie play text and the 1953 Disney film as source texts for her pantomime. The Disney film, in turn, made use of the original Barrie text as the source text for its film. In both cases, the approach of creating a new work was assumed as opposed to attempting to be completely true to, and replicating the original source text. Further to this, and as will be discussed later in this chapter, the socio-historical political contexts within which the works

⁸⁵ Although this study acknowledges current debates around notions of “origin”, an interrogation of these debates falls outside the scope of this study.

⁸⁶ Here, text is used in the broadest sense and includes the script, performance conventions, language, and theatre practices and mode of presentation.

were being produced influenced the manner and content delivered by the final productions, much as the broader context within which Barrie was writing the original narrative influenced his final text.

Furthering the debate on context, the notion of making a translation of a theatrical offering to enhance its applicability to a broader context (cross-cultural) has been criticised as an exploitation of culture/ s by a dominant culture, characterised by the same totalising tendencies as the physical coercion experienced by the target cultures at the height of British and European imperialism in the New World. Pavis (1992:161), referring specifically to the relationship between Western and Oriental theatre practices, argues that directors act like cultural imperialists “*expropriating* (and destroying)... traditions, transforming them into Westernised by-products that no longer owe anything to their origins”. Although Pavis here speaks about non-Western theatre products being imported or used in a Western context, his argument holds for directors who ‘cut and paste’ from indigenous customs and performance traditions to ‘localise’ Western theatrical products. In much the same way, I would argue that the influence of major Western production houses such as Disney have an hegemonic and expropriating manner in which they assimilate Oriental/ Other traditional practices and manipulate and repackage them into something to be sold to a Western audience. This process of Disneyfication is discussed later on in this chapter. Discourses on this form of cross-culturalism (and cross-cultural theatre) are fraught with complex social, moral and ethical considerations that question the parameters and motivations of cultural exchange. While the assumption that the term ‘culturalism’ refers directly to a supposedly universal and homogenous understanding of self in relation to a culture (Kumar 2000:84), notions of culture and identity, as dynamic and expressions of culture, are often a response to colonialist propaganda and problematise such views. Chin (1989:163-167) suggests a strong link between cross-culturalism, imperialism, colonialism and the centre/ margin dynamic. He

argues that by dismissing one culture as Other and promoting tolerance and acceptance as opposed to exploration and understanding through the process of cross-culturalism, without reference to ‘self’, the dominant culture re-emphasises the Otherness of the marginal culture, placing itself as the central reference point and adopting the placating and patronising ideology of the coloniser, even in a postcolonial context.

Cross-culturalism has also been purported to be a vehicle through which to deconstruct colonial impositions through the creation of cultural artefacts including literature and theatre. This stance, however, raises concerns that as opposed to decolonising these impositions, it simply demonstrates a lacklustre combination of an imagined ‘pre-colonial’ state and a postcolonial reality (Ashcroft et al 2002:29). Attempting to separate the influence of the coloniser from the reality of the colonised is more than a simple editing exercise in that it speaks to the heart of colonisation in its complexity and hegemonic power. These considerations are also reflected in cross-cultural theatre and relate to the concerns with translating a text from one source context to a target context.

Cross-cultural theatre is descriptive of a genre of theatre that seeks to make use of more than one cultural tradition or framework in a single theatrical production or event. Lo and Gilbert (2002:31) view cross-cultural theatre as “characterised by the conjunction of specific cultural resources at the level of narrative content, performance aesthetics, production processes, and/or reception by an interpretive community”⁸⁷. As it applies to the imperial project, cross-cultural theatre involves the inclusion or borrowing of elements of the colonised culture within the productions of the coloniser as a means to assimilate the colonised into the culture of the coloniser and make this colonising culture more accessible.

⁸⁷ Cross-cultural theatre is mainly concerned with utilising non-Western performance traditions and cultural practices, culture-specific visual symbolism in theatre to improve on existing Western theatre practices. This does not imply that non-Western cultures do not borrow from Western theatre practices. Rather, it elucidates a recognisable and dominant trend that has received much scholarly attention.

On the one hand, such borrowing can encourage mythical modes of performance and theatrical representation that are “an anathema to purists” (Bharucha 1993:74) who promote a sole and definite application of performance conventions to avoid misrepresentation of cultures, defiling of traditions and an eradication of cultural particularity. On the other hand, ideas of purity and authenticity are questionable in the context of the global village. To insist on the purity of cultural property may mimic the colonial insistence that cultural identities have unyielding boundaries. Insisting that a performance should (and can) honour the authentic or original behaviour, presupposes that the original has never been distorted in its transmission from performance text to person, person to person, and generation to generation, a theory which has been refuted by Schechner (1985:206-207) in his study of restored behaviour in the Bharatha Nathyam⁸⁸. Bharucha (1993:73-74) supports Schechner’s argument by demonstrating how traditions can integrate ‘foreign’ elements to the extent that the integrated material becomes perceived as authentic to the native tradition, and thus problematises declarations of authenticity. This in turn returns the discussion to Hobsbawm’s concept of invented traditions in relation to theatre and performance, as discussed in Chapter 3, and to Bhabha’s notion of mimicry in that through the process of performance, the performer may adopt, mimic and reproduce colonial elements within the so-called ‘authentic’ cultural tradition.

Cultural purists seem to use the same tools whereby cultural oppression was constructed to deconstruct theories supporting cross-cultural fertilisation in that the “culture-zoo” approach, where “original” traditions or rituals are preserved, is “itself a variant of colonial aesthetics” (Schechner 1985:131).

⁸⁸ This is a classical Indian dance form.

The purist stance includes claiming cultural artefacts or performance traditions as the exclusive property of a people. Claiming *own-ership* can be interpreted as an attempt to create a society where historically marginalised, exploited, and depreciated cultures will feature prominently. However, Bharucha (1993:37), although sharply criticising the intercultural scheme, recognises that there is no copyright on many cultural performance traditions due to collective creation processes. A question that plagues cross-cultural theatre is whether this means that theatre practitioners are freed from responsibility? These contesting perspectives problematise both claims to ownership and arguments to the justification of cultural piracy.

Taking cognisance of the influence of cross-culturalism on theatre, and much like Pavis in earlier discussions, Aaltonen (1996) explores the potential consequences of theatrical translations. She discusses the process of acculturation, the purpose of which is to “blur the borderline between the familiar and the unfamiliar”; and the integration of individual cultural discourses depending largely on the receiving audience’s knowledge and understanding of its own culture, and the ability to determine the difference between their own and another culture. Directors can thus perpetuate the ideals of colonialism by “reifying existing hegemonic structures” and violating cultures through “painful misconceptions” in their cross-cultural or ‘localising’ attempts in both ‘true’ and free translations. From the discussion above of the importation and translation of Western theatre products into the South African context above, both Pavis’ and Aaltonen’s concerns can be seen to be equally applicable to South Africa.

In relation to Honeyman’s *Peter Pan*, a number of issues in this regard must be considered: first, in her translation of the *Peter Pan* tale, has Honeyman created a new work that integrates a variety of South African cultural perspectives, or rather simply (re)present a

hegemonic and dominant cultural position reminiscent of imperialist values? Secondly, how does this hegemonic dominant cultural position relate to the reinforcing of the imperial ideology and marginalisation of the Other? Finally, in terms of this study, it is clear that translation occurs on several levels and it is the manner and choices of this translation that are considered in the remainder of this chapter. In relation to this translation, although the languages of the Barrie and Disney source texts that Honeyman has used in her translation of *Peter Pan* are the same, it is shown that neither the source or target cultures, nor the source or target texts, are alike. This inevitably results in detailed amendment and translation to rework Barrie's original 1904 *Peter Pan* into Disney's 1953 film and finally into Honeyman's 2007 pantomime of *Peter Pan*.

5.3 Reproductions and Disneyfication

As stated by Wilson (2000) and Brewer (2007), several manifestations of Barrie's tale of *Peter Pan* have emerged since its conception in 1904, and in each of these versions, a different slice of Barrie, his life and his story are revealed to the public.

In terms of identifying another source text of Honeyman's *Peter Pan* as being Disney's 1953 animated version of *Peter Pan*, there are two elements to keep in mind: first, direct replications and translations of the plot, set, casting, costuming, songs and music, direction and dramatic language from the Disney version to the Honeyman version, and, secondly, the 'Disneyfication' by Honeyman of those elements of her production that had not, or could not, be directly translated from the Disney version into her version of *Peter Pan*. It should also be noted that while these media forms are clearly not the same – the Disney version being an animated film and the Honeyman version being a stage production – the comparisons I conduct relate to visual cues which audiences familiar with both the 1953 Disney film

versions of *Peter Pan* would recognise in the 2007 Honeyman pantomime version of *Peter Pan*. In the same way, as is indicated previously, that translation occurs literally through language, the translation of visual cues should also be considered when examining the adaptation of a visual texts such as theatre and film ⁸⁹(Pavis 2001:160; Gilbert and Tompkins 1996:6-9) from the identified source text to the identified target text. In the discussion that follows, I refer to the first identifying feature of Honeyman's source text as the *reproduction*, and the second as the *Disneyfication* of the text.

In terms of the source text for Disney's *Peter Pan*, as discussed in Chapter 4, the film clearly states in its opening credits it is based on an adaptation of JM Barrie's *Peter Pan*, the rights of which are held by the Great Ormond Street Hospital for Children (Ohmer 2009:157). The adaptations made from the Barrie to the Disney versions relate largely to plot, script, direction and characterisation. Barrie's 1904 text makes only the briefest comments relating to costume, set and casting and therefore could only have been used as a guideline for interpretation rather than strict instructions by anyone wishing to stage the text, especially in the medium of film. Ohmer (2009:168-176) provides an extensive analysis of the Disney animated film version, discussing the amendments, adaptations and additions made by Disney in producing its version of *Peter Pan*. She notes specifically the changes Disney made to the living conditions of the Darling family placing them in a far more financially comfortably position than that proposed by Barrie (Ohmer 2009:168). In a post-war environment, this Disneyfication of the environment provides a sense of quiet comfort to be contrasted with the exotic island opulence, much like that encapsulated in the concept of the American Dream, on the Neverland island.

⁸⁹ See 1.3 for a discussion on the limitations on this study as they relate to the study of film.

Furthering the notion of fantasy, Ohmer (2009:168-169) notes the separation of the ‘real’ world and imagined world and how often this is juxtaposed with this notion of adulthood and childhood in the *Peter Pan* narrative as portrayed in the Disney film. As has been noted in Chapter 4, there is an increased focus in Disney’s *Peter Pan* on growing up, specifically in relation Wendy and her relationship with her father. This concept of the infantilisation and control was discussed in Chapter 4, and is resolved in Disney’s film with Wendy’s decision that she should leave the nursery and grow up, that she will accept the rule of the male coloniser in London having mimicked the role of ‘wife’ and ‘mother’ in the Neverland. As a contrasting twist, the *Peter Pan* narrative not only has the children as Other to the adult imperialist, but also as British imperialist to the native Other, specifically in the case of Peter and Wendy in relation to the ‘Red Skins’ and the fairies. This dual role as both coloniser and colonised reinforces the imperialist ideology within the text and supports the centre/ margin dualisms, as discussed in Chapter 3.

As is discussed further in Chapter 6, these centre/ margin dualisms continue to be represented throughout both the Disney and Honeyman versions of the text, beginning quite overtly with the presentations of the visual constructions of London and the Neverland. Ohmer’s (2009:169-170) discussion notes the images of scenes in London and the Neverland that are produced in the animated film and which have become iconic of the *Peter Pan* tale. Most specifically, she makes reference to the scene where the children take flight over London, leaving for the Neverland “over London, landing on the hour hand of Big Ben and then soaring over St Paul’s and London Bridge” (Ohmer 2009:169). This follows with aerial shots of the Neverland Island, providing a bird’s eye view of the splendour before the children actually arrive, and finally Marooners/ Skull Rock where Tiger Lily is held captive by Captain Hook. Each of these scenes offers detailed graphic representations of key locations

within the narrative, many of which rely on re-interpreting Barrie's text or constructing elements not mentioned by Barrie at all.

This was not the case, however, in the translation of Honeyman's *Peter Pan*. Honeyman had at her disposal a well-loved product that had been viewed and appreciated by audiences' world-wide for over 50 years (Ohmer 2009:1954). This 'classic' Disney adaptation had also produced long-standing and recognisable characters such as Tinker Bell who could move beyond the confines of this particular movie and into the domain of popular culture (Ohmer 2009:180-184) leading the creation of a line of animated films and merchandising based simply on this character. Staging her version in the same year as the release of the Disney two-disc promotional DVD (Ohmer 2009:183) also offered immeasurable access to related marketing opportunities. Although it is not clear whether any direct use was made of these merchandising and marketing promotions to endorse Honeyman's version of *Peter Pan*, it is clear that the notion of the much-loved tale and characters could have been foremost in the minds of many families which would have influenced decisions to attend the pantomime production. In addition, the film could act as inspiration for the collection of images and motifs from which Honeyman could draw as inspiration for her pantomime, and, I would argue, are replicated – through characterisation, costuming, properties (and set pieces as provided by QDos Entertainment) – in her version of *Peter Pan*.

While similarities between Honeyman and Disney's sets abound in the majority of scenes⁹⁰, a number of set pieces stand out as being virtual replicas: namely, the Darling Nursery, the London skyline – apparently made famous by Disney as part of his publicity of *Peter Pan* (Ohmer 2009:170) –, the tropical representations of the Neverland, and the Marooners' Rock/Skellingbone Rock. In Honeyman's version, the backdrops, set pieces and properties of these

⁹⁰ See Annexure 5 for a scene-by-scene comparison of Disney and Honeyman's *Peter Pan*.

scenes – adapted for the fourth wall perspective of the stage – appear to be life-size reproductions of the Disney version. Further to this, a number of the characters featured in both versions wear what could be perceived as matching costumes. These include the Darling children and Mr and Mrs Darling. In some cases, as with the sets, the costumes have been ‘updated’ and modernised, however the general impression of reproduction from the Disney version to the Honeyman version remains. Similarly, and as would be expected from a tale as indelible as *Peter Pan*, the costumes of Peter Pan, the pirates, Captain Hook and the overall tone of the ‘Red Skin’ costumes contain strong threads of commonality between the Disney and the Honeyman versions, and could be described as containing cultural ready-mades⁹¹. In this way, it is commonly understood how each of these characters dresses, and the viewing public has come to expect a specific ‘look’ for each character, an expectation that has largely been informed by the images from the Disney animated film. In this way, Honeyman’s version has fulfilled this expectation, drawing from this source text in her depiction of these characters.

Further to the parallels that can be made in terms of the visual constructs of the two versions, are those relating to character and characterisation, it should be noted that characterisation must be considered in conjunction with plot, script and direction as is discussed as part of the Disneyfication of Honeyman’s production. However, a number of characters in Honeyman’s version appear to have adopted little or no deviation in interpretation from the Disney characters. These include Peter Pan, Wendy Darling, the Newfoundland dog Nana and the pirates specifically. Peter Pan is presented as a flighty, arrogant but loveable youth; Wendy as his slightly over-bearing and motherly counter-part; Nana as the replacement and accidental

⁹¹ In my understanding, cultural ready mades are readily available and frequently symbolic or representative elements of a specific culture or society and its practices, rituals, religion, language, family structures etc. These ready mades could include the media, art, politics, religion, school systems etc.

nursemaid; and the pirates as filthy, uneducated and cowardly scoundrels. To a large extent, these inclusions speak back to the patriarchal stereotypes present in Barrie's 1904 play text.

Moving beyond the realm of direct reproduction, however, Honeyman's pantomime has also engaged in a process of Disneyfication specifically as it relates to issues of identity in terms of gender and race. Chapter 4 discussed the manner in which the Disney version packages issues pertaining to race and gender as they relate to *Peter Pan*, and Chapter 6 will discuss Honeyman's production in relation to specific markers and the manner in which these represent identity and various notions of nation as they relate to South Africa. However, it seems pertinent to begin the discussion at this point through a brief analysis of the Disneyfication of Honeyman's two polarised female characters: Wendy Darling and Tiger Lily – as this analysis positions issues of race, sexuality and colonial authority⁹². Honeyman has placed these characters most prominently in opposition to each other in her production through the use of culture, costume, gesture and language, but not directly through the narrative. Interestingly, moving away from both the Barrie and Disney texts, Honeyman changes the focus of Tiger Lily's affection away from Peter to Starkey, thus ensuring the characters are not in complete conflict with each other throughout the production.

The term of "Disneyfication" was coined in the mid-1990s and has been adopted by a wide variety of theorists⁹³ to describe the process of turning "the flesh-and-blood world we all inhabit into a replica of Disneyland: sanitised, safe, entertaining and predictable" (Ellwood 1998:[sp]). Noting the relationship between consumerism and Disneyfication, Ellwood (1998:[sp]) also comments on the totalising control by the American media conglomerates – including Disney – on world news and entertainment, and how this encourages a homogenous

⁹² Although Chapter 4 places emphasis on hegemonic masculinity, it is through an analysis on the Disneyfication of the two primary female characters that the distinct features of the imperial gaze and the patriarchal stereotypes present in Honeyman's production are best presented.

⁹³ See Bell, Haas and Sells 1995; Giroux 1999; Zipes 1995

perspective of the consumer while equally creating wants and offering merchandising to fulfil these wants for the consumer. Further to this, by Disneyfying her production, it should be understood that Honeyman's pantomime guarantees to fulfil the promises made by Disney of "fantasy-enriched, sentimentally-compelling, fun-packed entertainment for children-of-all-ages mass audiences" (Holbrook 2001:142).

While Disneyfication, massification and consumerism go hand-in-hand, in the case of Honeyman's *Peter Pan*, I would argue that so do Disneyfication and discrimination. Holbrook (2001:143) argues that it is the 'childlike innocence' of Disney that is most insidious, as it is through simplistic and often caricatured representations of race, gender, age and ethnicity that demeaning stereotypes are reproduced and reinforced (Hurley 2005, Berggreen and Lustyik 2003 and Dundes 2001). In this vein and arguing Disney's increased "emphasis on sexuality and the exotic ...in the construction of female heroines", Lacroix (2004:213-229) notes that differences between white and black⁹⁴ female heroines in Disney films relate largely to physique, costuming and iconography. This dichotomous white/ black construct is also indicative of us/ them, Self/ Other, centre/ margin relationships that are produced in the original text and reproduced in Honeyman's telling. As is indicated in Chapter 4, there was an increased perception within the colonies during the Victorian period that native women were overtly sexual by nature. This perception has been continued and reinforced by the Disneyfication of black female characters. Further to this are the usual dichotomous associations of white and black representing good and evil respectively; ultimately reinforcing images of white imperial goodness and the potential evil represented by the dark savage (Hurley 2005:223). White characters are shown to be physically weaker

⁹⁴ A discussion of the concepts of 'blackness' and 'whiteness' falls outside the scope of this dissertation. I acknowledge that these concepts are complex and that skin colour may not always be a deciding factor in determining blackness/ whiteness. However, for the purposes of this dissertation, by making use of the term black I include those of African, Indian, Asian and coloured descent, or those who would not traditionally refer to themselves as being white, European/ British/ American etc. I further acknowledge that these same distinctions are located in the apartheid classifications of race, but continue to be used in current discussions of race in this country.

and “incapable of action” (Lacroix 2004:222). In addition, their demeanour is shown as being demure and conservative, and their costuming traditional and romantic (Lacroix 2004:221, Berggreen and Lustyik 2003:[sp]). It is this image of the conservative, romantic, traditional and proper white young ‘lady’ that Honeyman attempts to portray through her character of Wendy. Wendy is representative of the “us”, “Self”, “white” “centre” characters within this construct. In sharp contrast to this image, Lacroix (2004:222) comments that black female characters have an increased focus on the body, ethnicity and sexuality as can be seen through the portrayal of these characters through their costuming, direction, iconography and camera angles. The characters are physically strong, voluptuous, exotic and sexually mature. This follows the perception of black characters, especially female characters, as being servants assigned to domestic chores but with uncontrollable lustful urges. Further to this, it was found that costuming was often used to focus the gaze⁹⁵ of the audience on the physicality of the character (Lacroix 2004:221-222). These characters generally fall to the “them”, “Other”, black”, “margin” of this construct. In relation to Honeyman’s Disneyfied Tiger Lily, her costuming covers only her chest and pelvic areas, revealing her face, upper chest, midriff, arms and legs. She is barefooted and is often shown in sexually suggestive positions, whether standing or seated. In stark contrast to this, Wendy’s relatively shapeless costume covers her from neck to mid-calf, covering almost the full extent of her body. At all times, Wendy is portrayed as a ‘lady’ and her body positioning is never in any way suggestive or sexual. In this way, Honeyman’s use of framing, direction and costuming, is indicative of the polarisation of the white and black characters and has reinforced the colonial stereotypes hegemonic constructs.

⁹⁵ Laura Mulvey’s 1975 article *Visual Pleasure and Narrative Cinema*, provided vital insight into the concepts of the male, and by extension the imperial gaze. In her article, Mulvey argues that through the medium of film, women are objectified by being placed in the subject position. In this role, men become the active viewer and women the passive object. This argument presents men in a position of power over women who are merely in a passive position of image and static inactivity (Chandler 2003:[sp]). Similarity, the coloniser objectified the exotic native, placing him/ her in the passive subject position.

The importance of understanding the Disneyfication of Other characters, and specifically Tiger Lily's character, is again three-fold. First, Tiger Lily does not in any way resemble the stoic warrior character presented in either the Barrie or Disney versions of the play which, in my opinion, means Honeyman has made a conscious decision to characterise Tiger Lily in a specifically sexualised manner. Secondly, as with Disney, Honeyman is presenting a singularly simplistic, stereotypical and homogenous perspective of the Other which is easily recognisable by audiences through other Disney characters such as Pocahontas, Jasmine and Esmeralda (Berggreen and Lustyik 2003:[sp] and Lacroix 2004:213-229). This perspective presents a physically strong and overtly sexual black woman who is body-focused. In much the same way that Disney 'aged' Pocahontas to romanticise a 'relationship between her and the colonial English Captain John Smith (Berggreen and Lustyik 2003:[sp]), Honeyman ages the child-princess Tiger Lily to create an air of sexuality and lend physicality to her Tiger Lily character. Thirdly, as with Disney, Honeyman's *Peter Pan* has relied on the consumer-factor in the casting of Tiger Lily by selecting a television personality and continuity presenter, Kim Cloete, to play this part. In this way, Honeyman's *Peter Pan* has drawn on the recently popular QDos technique of pantomime to use celebrities to commercialise the productions as is discussed below. As is indicated in Chapter 2, the use of these celebrities in contemporary pantomime has gained popularity to ensure the financial sustainability of the genre. As will be discussed in greater detail in this chapter, this practice has hegemonic implications as it reinforces the popular dominant culture supported by commercial endeavours.

It must be conceded, however, that not all things Disney and Honeyman are the same, and that through the translation from the Disney version of *Peter Pan*, to the Honeyman version, discrepancies and variations do appear. Perhaps the greatest discrepancies between the Disney and Honeyman versions of the production in terms of translation, both literally and

visually, relate specifically to the casting of some of the characters, and the plot and scripting of the text. By extension, these points of differentiation also include musical numbers, direction and the use of dramatic language.

On the whole, the plot follows the same general sequence; however there is some scene differentiation, including whether Wendy is actually shot down by the Lost Boys – she is in Honeyman’s version, but is saved at the last minute in the Disney version; the Lost Boys’ ‘attack’ on the ‘Red Skins’ – Disney version only; saving Tiger Lily (and Wendy, in Honeyman’s version) from Marooners’ Rock/ Skellingbone Rock; and the return to London – in the Disney version the entire adventure is portrayed as possibly being only a dream and only the Darling children return, whereas Honeyman makes it clear that the children were missing and returned, Lost Boys in tow. Further to these minor scene variations, there are also a number of scenes present in the Disney version that are omitted in the Honeyman version, most prominently scenes of direct conflict between Hook and Peter Pan: the initial attack using the Long Tom canon to shoot Peter Pan and the Darling children out of the sky; Hook’s manipulation of Tinker Bell’s jealousy about Wendy to direct him to the Home Under the Ground; Hook’s attempts to make the captured children turn pirate or walk the plank; and finally, the confrontation between Hook and Peter Pan that results in Pan rescuing the children and returning them to London.

These omissions highlight a number of important points about Honeyman’s *Peter Pan*: the concept of Disneyfication is proposed as reducing the world around us to a Disney-like theme park, a place where we can relax and forget our worries, much like being in a cinema or a theatre, or even at a pantomime. This environment has an other-worldly quality to it as the everyday anxieties of money, relationships, health and safety can be forgotten. Disneyfication assumes that cultural artefacts can be sanitised of their colonial content, but it runs the risk of

producing items that are neither fully realised nor decolonised. In this way, in Honeyman's production she has taken this concept of sanitisation several steps further, and all references to conflict and violence – a constant fear in the South African context – have been removed. Her production has been sanitised to the point where adults are not physically violent towards children, trusted friends do not betray confidences, and children are not expected to fight adult wars. Interestingly, both the Disney and Honeyman versions omit the famous Barrie line: "To die will be an awfully big adventure" (Barrie 1904:41) showing an unwillingness to promote ideas of unnecessary violence and death to children. Again, as it applies to Honeyman's *Peter Pan*, this simply reinforces the sanitisation for the South African context.

In terms of the translation of the script, this is perhaps the point at which the most dynamic level of literal translation occurs from the Barrie to the Disney to the Honeyman versions of the narrative. While the general plot remains the same, and the overall outcome remains unchanged (other than that Hook dies only in the original Barrie version), each version adopts its own nuanced scripting techniques to best suit the audience it is targeting. The language used in Barrie's original text is best suited to the style, times and class of the Victorian audience he was writing for focusing on the propriety of the occasion of exchanging introductions and particulars. The Disney version, however, catering for a mid-twentieth century American audience, offers a more modernised version of the text. Finally, Honeyman, hoping to achieve a more humorous note with the South African audience of the twenty-first century crafted, her script using the South Africanisms for which she has become famous. Both Disney and Honeyman have made adaptations from their source texts; however their scripts remain intimately linked through the problematic translation of Barrie's 1904 play text to newly meet the requirements of their individual target audiences while each continues to reinforce the colonial value systems.

5.4 Audiences and sponsorships and *double localisation*

It is important at this point to note the impact of Honeyman's target audience in crafting the textual elements of the script she used to produce her version of *Peter Pan*. As has already been mentioned, I argue that Honeyman has made use of a method of *double localisation* where she has localised the play text to the South African context and within this context has further localised the text to the Greater Johannesburg region. The purpose of this *double localisation* is to make the play text, both visual and literal, as accessible to a specific target audience as possible. This target audience is discussed below.

Double localisation is a term I have developed to encapsulate the process used by Honeyman to situate or localise her pantomimes within a specific geographical, historical and socio-political matrix; this in turn, allows her viewers to position themselves within this 'location', so to speak. For example, by making references to areas in and around Johannesburg such as 'Braamfontein', 'Zoo Lake' and 'Bruma', and referring to well-known South African politicians such as former Minister of Health 'Manto Tshabalala-Msimang', Honeyman is locating the play within the South African context, specifically, within Johannesburg and the surrounding areas in the period 2004 - 2009⁹⁶. While many directors use localisation as a manner of translating a text into a given context, the unique quality in Honeyman's technique is that she will re-contextualise an already contextualised work. For example, Honeyman has already adapted the play text of *Peter Pan* into the South African context (first localisation) through the use of local accents and broadly accepted local references to advertisement jingles and national politicians. She then alludes to more specific references confined to the Johannesburg area (second localisation) such as suburban and metropolitan areas, specific

⁹⁶ Dr Manto Tshabalala-Msimang was appointed Minister of Health in 1999, but became known notoriously for her statements regarding the treatment of the HIV and AIDS in 2004. She dies in 2009 of complications related to a liver transplant she had received in 2007 (Mail and Guardian 2009:[sp]).

languages spoken in these areas and making use of stereotypes that may appeal to those native to these areas. This second level of localisation relies on the audience having an intimate knowledge of the ‘in-jokes’ and being able to relate to the regional humour and use of stereotyping that is prominent in this technique. It relies on the audience recognising and accepting certain elements within the production, such as the blatantly stereotypical image of a coloured woman, without taking offence to the image and still finding the humour in the stereotype.

Further to acting as a means of positioning a production within a specific time and space, this process of localisation, and in this case, *double localisation*, also acts as a filter much in the same way as that of Disneyfication: filtering out the images and ideas that are not wanted and allowing only those that are ‘acceptable’ to remain. In other words, acting as a hegemonic force and perpetuating the notions of identity being promoted by those in power. This form of localisation is not unusual to the South African context, and is reminiscent of the use of ‘local colour’ by early colonisers to insert elements of British theatrical culture into the landscape of the South African colony, and to reinforce imperialist ideological control over the native inhabitants.

Unfortunately, as with any major production in South Africa, the power to influence the content, direction and meaning of a production is often maintained by those with financial resources. As Taylor (2007:21) notes “pantomime began life in the theatre as a commercial product” (Taylor 2007:21) therefore, to retain its commercial viability, pantomime must maintain its popularity. The importance of sponsorship and commercial support for theatrical productions relates directly to issues concerning translation and hegemonic control. As Fantasia (1996:219) notes, the commercialisation of theatre, and specifically pantomime, has frequently led to the weakening of the subversive power of this genre through the perceived

need to bow to the hegemonic force of the dominant culture. Economic considerations link potentially subversive entertainment, such as pantomime, with commercial rather than cultural or political priorities. The reality of world economics encourages the questions of how much and to what extent art or theatre can exist outside commercial considerations, and with which agendas theatre must align itself to maintain its financial sustainability. The ideological control exerted, whether intended or not, by financial supporters has the potential to influence the nature of the content produced.

Honeyman's version of *Peter Pan* was well-supported by regional and national commercial supporter as Jacaranda 94.2, the Joburg Theatre and MultiChoice pay channel, M-Net. These financiers are of importance for a number of reasons, most importantly as they offered Honeyman access to her specific target market and created opportunities for her to advertise the production. A broad overview of the audience profile of each of these supporters revealed the following as it applies to this study: Jacaranda 94.2 services 7.3% of the English and Afrikaans-speaking market in the "Gauteng and beyond" region (Koenderman 2009:20), focusing on the 25 – 49 age group (Motlounq 2007:[sp]) but only penetrating 3.6 % of the Nguni-language household market; whereas over 25% of the national sum of 'Showgoers' are based in Gauteng, are Zulu-speaking, aged 16 – 49 and are in the mid-range of the Living Standards Measure (LSM) (SAARF 2010:[sp]). Finally, country-wide, the demographic reach of the M-Net white South African audience is over double that of its combined black, coloured and Indian audience composition (Koenderman 2009:18). Further the M-Net demographic composition is predominantly English-speaking, and caters for a range of age groups (Koenderman 2009:18). Although Honeyman's *Peter Pan* was only staged at one venue in South Africa, it was also ensured exposure country-wide to a very specific demographic through the financial backing and broadcast of the production in its entirety by M-Net.

From the above, the following can be noted: while there is a notable Zulu-speaking audience within the target market (Koenderman 2009:18), the sponsors of this production have prioritised English, and in some cases Afrikaans over the Nguni language, potentially marginalising this group. The potential of this target audience's influence on the translation of the source text into the target context cannot be ignored. I would argue that as a result of the target context within which the production was being staged, no attempt was made to stretch the text, or explore alternative possibilities in interpretation, but rather that the text that was presented had not been substantially effectively translated into the given target context, and thus could not sufficiently challenge the constructs within the text – whether of the Disney or of the Barrie version. By extension, the audience appears to be passive in its reception of Honeyman's version: it does not appear to have any expectation of adaptation or alteration to the original interpretation of the narrative, it is expecting and is content to receive the version of the text that Honeyman produces. As will be seen in a more detailed reading of Honeyman's text in Chapter 6, the importance of identifying this potential audience profile also speaks to a number of issues, including the *double localisation*, casting choice, use of dramatic language and representations of notions of identity and nation.

In terms of nation and identity, the concept of *double localisation* speaks to a specific audience within a specific localised area, and in this way, the ideas of identity and nation are both firmly entrenched. In the first layer of localisation, the audience belongs and identifies itself within a specific national context, in this case, belonging to the South African nation⁹⁷ and identifying with elements within this that constructs an imagined community, nation such as the flag, the national anthem, national sports teams, cultural groups, languages, accents and even songs or dances. In much the same as the invented traditions as discussed in Chapter 3,

⁹⁷ Reference to the South African nation should not be read as grouping all South Africans together as a singular homogenous block. For a detailed discussion on nation, see 3.5.

references to these symbols and practices are used to construct the rules within which nation is located. On this first layer, Honeyman has contextualised much of the humour and language within these localising markers.

On the second layer of the *double localisation*, the contextualisation is filtered by locale and the markers are reconceptualised and become more specific to that locale, in this case, the Johannesburg area. In this way, audience members now perceive themselves as being members of an exclusive portion of the nation: while they continue to associate themselves with the original identity markers, they are also redefined by new markers such suburb, local radio station, LSM (Living Standards Measure) Status, age, race and language. Language is repeated in both layers as it becomes increasingly important as the localisation is filtered down. As has been shown previously, this second layer of localisation is indicated as being in line with the audience to whom Honeyman and her sponsors focus their attentions. Following these notions of identity, specifically as they relate to the concept of *double localisation*, Honeyman's production of *Peter Pan*, like all of her pantomimes, also makes use of local references, local celebrities and entertainers and as well as a variety of local languages, however, not all elements of her production are locally made.

In addition to the financial support provided by the sponsors and conceptual aid gained through the Disney version, Honeyman also made use of QDos Entertainment Company sets and costumes, and appears to have followed the QDos technique of branding the production, as was discussed in Chapter 2. As Lipton (2007:143-144) notes, the QDos technique places greater emphasis on celebrity and entertainment than performance and theatrical skill, and points to the ways in which cultural capital⁹⁸ can be created through marketing and branding, providing potential audiences with a sense of belonging to a specific cultural community

⁹⁸ These refer to the non-economic indicators and factors influence the success of a performance and production, specifically in relation to marketing, branding, advertising, popularity, audience appeal and overall awareness.

(localisation), with the long-term potential of influencing their sense of national identity (*double localisation*) through the use of popular culture, images and celebrity. The use of these, celebrities and images also has the potential to reinforce hegemonic views of racial and gender stereotypes present in popular culture.

As has been indicated, the process of *double localisation* involves a filtering and distilling of local references to a point where this localisation applies to only a small group of people (the target audience) within a defined target context (Johannesburg, South Africa). It is how this group of people within this context is represented in Honeyman's *Peter Pan* that this study is most concerned and is discussed in Chapter 6.

5.5 Conclusion

The translation of Honeyman's *Peter Pan* has undergone a series of complex processes to transform Barrie's 1904 play text to Disney's 1953 animated film text into Honeyman's twenty-first century pantomime. These processes have included alterations to the setting, plot and characterisation, but most specifically, relate to the context within which the play is produced. This translation relates specifically, but not exclusively, to the source and target texts with which the 'translator' is working, as well as the source and target contexts that must always be taken into consideration.

This chapter has explored a number of themes relating to the concept of translation, specifically as it relates to Honeyman's *Peter Pan*, and her use of Disney's *Peter Pan* as a source text for her play. I have argued that opposed to only making use of Barrie's original 1904 play text or 1911 literary text to base her play text, Honeyman has translated the Disney animated film into the South African context and made use of this translation for her version

of the *Peter Pan* pantomime. Further, the argument considers the influence of replication and Disneyfication on Honeyman's production. As is argued, Disneyfication has the potential to create centre/ margin dichotomies specifically in relation to the Othering of 'natives' in the *Peter Pan* story.

Further to these discussions on the translation of the Disney text and Disneyfication of Honeyman's characters, this chapter has considered the role of the process of *double localisation* in the construction of this production and in relation to the representation of nation and identity, specifically as it relates to commercial backing and target market on the meaning and potential translation of the text itself.

With this in mind, the chapter that follows draws together the conceptual threads as have been proposed and shows that despite the subversive potential that of the pantomime genre offers, Honeyman's production of *Peter Pan* replicates elements of traditional pantomime with the tropes of imperial ideology intact; ideology synonymous with the colonial response to – and later apartheid views of – race, gender and power. An analysis of the production, the written, visual and verbal texts, highlights examples of how Honeyman's production assimilates and reproduces an imperialist ideological position. Making use of units of analysis such as casting, costuming and staging specifically interrogating Honeyman's representation of nation and identity as it relates to race, gender and language, the analysis also considers the use of *double localisation* in Honeyman's pantomime of *Peter Pan*.

CHAPTER 6: JANICE HONEYMAN'S PANTOMIME OF *PETER PAN*

"Peter Pan has always been one of my favourite stories ...My imagination is flying way beyond Neverland and I'm extremely excited to be given this opportunity to write and direct a brand new panto. It's going to be topical and tropical fun."

(Janice Honeyman in Mntengwana 2011:[sp])

6.1 Introduction

In the previous chapter, I discussed the concepts of *double localisation*; the manner in which Honeyman has crafted her pantomime to a particular audience; and most specifically my argument as to the use of the Disney's 1953 film version of *Peter Pan* as a source text for Honeyman's pantomime. I have done this in order to consider the importance of these specific areas in providing a foundation for further analysis of Honeyman's stage production in this chapter in relation to the units of analysis, and specifically as it pertains to the manner in which the production has represented notions of nation and identity in post-apartheid South Africa.

As is indicated in the statement above and in the previous chapter, Honeyman (2007:[sp]) gives the impression that she will provide a new 'spin' on the existing tale of *Peter Pan*, and that through writing a "brand new panto" (Honeyman 2007:[sp]), she would be breathing new life into the story. Barrie's 1904 play text of *Peter Pan* and Disney's 1953 animated film text – as has already been established in Chapters 2, 4, and 5 – are layered with assumptions of imperialist Britain, and myths derived from those assumptions. This chapter aims to interrogate the ways in which Honeyman's reproduction of this pantomime engages with ideological underpinnings of the Barrie's and Disney source texts. Drawing on the theoretical

framework in Chapters 3, 4 and 5, this chapter argues that through her translation of the text into the South African context for a specific target audience, Honeyman's production has reinforced the ideological position of the source texts.

Further, I argue that through the use of the choices of casting, theatrical time and space, and identity markers such as race, gender and sexuality, and the tool of dramatic language, Honeyman constructs the notion of South Africa as a Neverland colony that is not necessarily reflective of the values of postcolonial and post-apartheid South African nationhood. While it could be argued that Honeyman is not required to present postcolonial and post-apartheid version of the South African 'identity' through all of her works, I argue that the nature of the texts from which Honeyman has translated her pantomime⁹⁹, reflect an imperialist position, and the medium (and genre) through which she has chosen to express her narrative has the potential to either subvert or reinforce the dominant ideological position of the text¹⁰⁰. In this way, through the directorial choices of casting, space and dramatic language, I argue that Honeyman's pantomime of *Peter Pan* reinforces the imperialist ideology of the text. The question remains whether financial considerations, as was raised in Chapter 2, validate presenting this version of *Peter Pan*, that in other theatre contexts may draw critiques for ideological naivety or race/ gender 'hate speech'? This will be investigated through the units of analysis as indicated above, and in relation to the concept of *double localisation*.

Further to these specific units of analysis, I cross-reference to Chapter 3 and take into consideration the very pertinent issues of imperialism, postcolonialism, identity, and nation as key areas concepts within which to frame my analysis of Honeyman's pantomime of *Peter Pan*.

⁹⁹ As discussed in Chapter 5

¹⁰⁰ As discussed in Chapter 2

Finally, through the concept of *double localisation*, this chapter explores how Honeyman directorial choices have crafted the text of the production to target her specific audience, using references to places, people, advertisements and products that her target market would not only be familiar with, but would associate themselves with. It is through this process of identification and association that perhaps the most insidious element of *double localisation* is brought to the fore as this identification allows audiences to feel comfortable with the content of the production and associate themselves with the messages therein, naturalising the imperialist ideology that is being subtly in the *Peter Pan* narrative and thus accepted by the audience. This process also draws heavily on elements of Disneyfication and the manner in which Disney sanitises and homogenises the types of narratives to suit its purpose. This retelling of a tale through the Disneyfication process, results in these tales being told from a singular perspective.

Following this process of translation of Barrie's – and as has been argued in Chapter 5, Disney's tale –, Honeyman keeps quite closely to the original source text in that the scenes are relatively aligned with the 1904 play text. In pantomime style, however, Honeyman chooses to rework the script and offers audiences a variation, both stylistically and linguistically, on that offered by the 1904 play text and the 1953 animated feature film. In addition, Honeyman includes a selection of songs, music and dance not included in the Barrie play text or Disney film. Making use of large-scale sets and glamorous costumes provided by British theatrical company, QDos Entertainment – as discussed in Chapter 2 and 5 – the production is complete with characters flying over roof tops, rising seawaters, Father Christmas¹⁰¹ arriving on stage in a helicopter and Captain Hook travelling in a Hummer.

¹⁰¹ South Africanism for Santa Clause

With bright tropical scenery, lightly risqué language and exciting musical numbers, Honeyman's *Peter Pan* fulfils the magical promises of pantomime.

It is these magical promises – previously seen through Disney images – that I have argued in Chapter 5, are most dangerous when translating an imperialist source (con)text to a postcolonial target (con)text, as this may result in reinforcing rather than revealing and subverting the ideological position of the original (con)text. Adopting a cross-cultural approach to translation, Honeyman has made use of Disney as one of her source texts and other Western media such as British and American ‘pop’ music to support the pantomime. In doing so, she has reinforced the dominance of the West, and specifically Britain and the United States, as central and has marginalised Africa. Interestingly, this is contrary to the process of *double localisation*; however, it continues to support the notion of reifying an imperialist agenda. While the play is located in South Africa, the content is imported, and only fashioned, through the use of South African stereotypes, to have a local focus to keep the local audience engaged. Thus through the play as a form of mimicry, and by localising and situating the text within a specific socio-political context, the ideology of the source text becomes implanted in the ideology of the target text. In this way, it becomes clear that by positioning South Africa as the Neverland, Honeyman's *Peter Pan* runs the risk of replicating and inculcating an imperialist world view into the postcolonial and post-apartheid South African context, constructing and representing a seemingly socially sanctioned, unified ‘national’ identity in this multi-cultural context.

6.2 Units of analysis

While many possibilities for subverting ideology¹⁰², as it is applied to the construction of identity and nation in the South African multi-cultural context exist, Honeyman has not appeared to have made use of these. In order to develop units of analysis, I apply an adaptation of Gilbert and Tompkins' (1996:9) parameters of postcolonial performance to the text, where appropriate. These parameters have been selected as they best encapsulate and articulate the issues relating to theatre of this nature. It is important to note, however, that simply because theatre takes place in a postcolonial context, this does not necessarily determine that piece of theatre to be postcolonial in nature. In addition, these parameters provide a tool to investigate how the narrative and performance conventions of pantomime are manipulated to construct an ideological position in Honeyman's *Peter Pan*. These conventions include the following units of analysis, as indicated in Chapter 1:

1. extra-textual factors, including casting choices in relation to the historical contexts of the source and target texts;
2. arrangement of theatrical space and time, including costume, set design (where relevant);
3. representation of specific markers of identity, including race, gender and sexuality; and
4. dramatic language, spoken or performed, including verbal, musical and gestural languages and choreography.

¹⁰² With the various presentations of Barrie's text available, Honeyman may wish to have considered alternative approaches:

1. Honeyman could have chosen to adapt and rework the script, making more specific and considered selections with casting, linguistic choices and direction to eliminate (where possible) colonial elements within the text. This approach would allow the director to remove Barrie's imperialist ideology and produce a more context-sensitive work while still allowing for an engagement with the core features of the narrative.
2. As with the production presented by the Tshwane University of Technology (2009), Honeyman could have chosen to rewrite the text, dramatically changing the context and many of the textual elements therein, subverting (and perhaps eliminating) any imperial ideology.
3. Honeyman could have made a conscious decision while presenting Barrie's 1904 text to make use of the subversive nature of pantomime, question and unpack the notions of imperialism weaved throughout the production. This approach, perhaps the most confrontational of all, allows the director to engage directly with the issues embedded within Barrie's text, and to expose and subvert the ideology therein.

It should be noted further that, at the risk of fragmenting the argument, I continue at this point to discuss issues relating to set, costume and casting as begun in Chapter 5, and where they apply to the analysis of Honeyman's production, to the translations from the various source texts and to the models used to support the production. Although it is customary to group associated ideas, it becomes increasingly difficult to separate issues relating to translation, the postcolonial reading and representations of identity. Further, I make reference to both the Barrie and Disney versions as I have already indicated the connections between these versions in Chapters 4 and 5 as the source texts for Honeyman's pantomime.

6.2.1 Extra-textual Factors

6.2.1.1 Casting Choices

In terms of extra-textual factors and specifically as they relate to Honeyman's production and the postcolonial and post-apartheid context in which this production is presented, casting choices play an important role in establishing the Self/ Other, master/ slave and centre/ margin relationships reminiscent of imperialist thinking. This idea is crucial as it is the perception of the audience that replicates the imperialist gaze which serves to master and objectify the colonised, and represents the ideal spectator in the imperialist world and is representative of the dominant culture and ideology (Mulvey 1975:6-18). I argue that the casting choices for black and female characters in Honeyman's *Peter Pan* support the imperialist ideology of Barrie's 1904 play text. Therefore, although Honeyman's *Peter Pan* was set in postcolonial and post-apartheid South Africa, where notions of racial servitude and inferiority may not be acceptable to the majority of South Africans, it would appear that the centre/ margin constructions present in the casting choices of Honeyman's *Peter Pan* were

not rejected by audiences and reviewers. The universalising effect of theatre as a hegemonic tool therefore allows the ideological position of the source texts to be reinforced.

By casting choices, and as it applies to this study, I refer to any and all selections made by the directors or producers of performers to assume specific human, humanoid or animal characters roles within a production – whether in live action or animation. It is at this point where ‘casting’ within the respective versions must be acknowledged, specifically as it relates to the intended context from which the source text being translated into the intended target context, and the target market for whom it is aimed. While Barrie’s text was written with a largely white and British cast in mind given the general demography and ideological position of Victorian/ Edwardian Britain; and as Disney presented a modernised post-war white cast composition (Ohmer 2009:178)¹⁰³, Honeyman faced a different challenge.

Honeyman, presents a more multi-culturally representative cast. Whether this cast is representative of the values of post-apartheid South Africa is debateable. Post-apartheid South Africa is a multi-cultural, multi-racial society striving to eradicate racial stereotyping or discrimination in terms of race or gender. For this reason, the selection of cast members for a production where specific and derogative reference to race or the Other is made in the source text becomes is a crucial decision.

Honeyman’s *Peter Pan*, like Barrie and Disney, makes use of race as one means of identifying the Other which is most prominent in the casting of specific Other characters such as casting black characters in comical or inferior roles and positioning female characters as Disneyfied colonial virgin/ sexualised native stereotypes. As indicated previously, the Other in Barrie’s text is clearly defined as anyone who is not a white Victorian British man or, to some degree, of the British mould. In this way, those that were white and British were given

¹⁰³ see Chapter 4, 5

prominence, while those who were not white and British would be seen as Other and would be marginalised. Honeyman's version reflects her casting in terms of white or black performers: the British characters such as the Darlings, Peter Pan, Hook and Starkey are all cast with white performers, whereas Other characters such as Tinker Bell, Tiger Lily, Clementina Coconut and Smee are cast with African or coloured¹⁰⁴ performers.

Equally, although not in all cases, Honeyman makes use of casting to identify status within the narrative, casting of black performers in comical and/ or supporting roles, leaving the primary and lead roles to white performers – again casting white performers at the centre of the dynamic while black performers are marginalised ideologically. For example, Tinker Bell, described by Barrie in his commentary, as “quite a common fairy”, and a servant within the fairy world, (Barrie 1904:16) is performed by a black African performer; the sexualised and Disneyfied Tiger Lily is played by a coloured woman; however, British would-be mother, Wendy, is played by a white woman – this will be expanded on later in this chapter. Parallel to this, Captain Hook, leader of the pirates, is white; Starkey, hero and love-interest to the Tiger-Lily, is white; but Smee, comic support, and partner to the comic panto-Dame, Clementina Coconut – played by a coloured man – is a black African.

In addition to this, only two of the five primary or lead characters are portrayed by black performers, Clementina Coconut and Tinker Bell; and all the characters that are both an Other and in a role of servitude to another character/ s, such as Clementina Coconut, Tinker Bell and Smee, are black, reinforcing the image of black people being socially inferior to their white ‘masters’ and supporting the master/ slave binary as established by the white colonisers. In this way it appears that Honeyman not only ignored the possibility of blind

¹⁰⁴The contested terms African and coloured as used in this analysis do not assume to encompass debates on who is African, or debates around Brown vs coloured. These terms acknowledge problematics relating to cultural identity and limiting terms such as these, however for the purpose of this study, these terms refer specifically to the black South Africans and peoples of the coloured populations.

casting, she appears to have cast race in accordance with imperialist ideals around racial and gender superiority as per Disney and Barrie. This technique of Othering continues to place the black characters at the margins of the centrally white story and to reinforce the dominant colonial ideology that assumes that black people are inferior to their white counterparts. This inferiority is indicated by their stereotyped station, their lack of education, their use of language, and immoral behaviour. This has a direct impact on the notions of nation and identity in the postcolonial and post-apartheid South Africa as it marginalises the majority of the population and places this group in a disempowered position within South African society, reflecting apartheid thinking. It is this imperial view or gaze of the audience where the most potential for exploration for change or damage exists: it is within the interaction between a performer and their audience, that an idea is presented by the performer and is accepted or rejected by the audience.

In the course of Honeyman's *Peter Pan*, several stereotypes are presented to the audience as part of the performance: the only black pirate is portrayed as the most lascivious and potentially aggressive; only black mermaids are used to sing the song "*fat thighs*" with Clementina Coconut, and two of the three overtly sexual Congo girls are black. The concern with this is that in each case, black characters are being portrayed stereotypically as lascivious, fat or sexually overt. This relates to the exoticism and primitivism of natives explored in Chapter 4 and reinforces the operational mechanism of binaries and patrolling borders of the dominant social order, specifically in relation to how stereotypes are formed and maintained. Further, in the opening scene in Londontown, the role of fruit-seller and flower-seller, low in socio-economic status especially in the early twentieth century, are both black African; while the policeman, a symbol of authority and a symbol of an RSA (repressive state apparatus), is portrayed by a white man.

Casting decisions are not only a political concern, however, but also an economic choice as the use of high profile celebrities as cast members can have an influence on the general financial success of the production. As has been mentioned previously and is noted by Taylor (2007:21) “casting pantomime has always been subject to the presence of star names, from music hall through variety and later musical comedy.” These star names come from all forms of media and entertainment and, in line with the QDos model; pantomimes have been reformulated to best highlight these celebrities rather than the performance skill of the entire production. The presence of these in the pantomime is due to their skill in areas for which they are famous. In Honeyman’s pantomime, over 20% of the cast are well-known celebrities¹⁰⁵ known for their work on television and stage: soap operas, reality shows, comedians and sitcoms. However, these celebrities appear to be ‘token’ inclusions and assume the roles of the subservient or native Others in Honeyman’s production: roles such as Tinker Bell, Smee, Tiger Lily and Clementina Coconut. Again, this raises the question as to whether the commercial viability of a production excludes the social responsibility of the director with regards to what I view as overt racism and sexism portrayed in that production.

While it remains the prerogative of a director to determine their casting selections, a production such as *Peter Pan* with its colonial underpinnings, requires a more delicate touch in casting choice. In a country such as South Africa where the concept of demographic representivity is strongly emphasised by government and other interest groups, there is pressure on directors and producers to ensure that large-scale television and stage productions are equally representative. This however did not appear to be the case in Honeyman’s *Peter Pan* as she received rave reviews and full-house bookings for the full run of the show.

¹⁰⁵ As designated by * on Annexure 2

To add to these concerns, and as was discussed in Chapter 4, Barrie's 1904 play text provided a number of stereotypically-motivated descriptions of Other characters that would be considered as unacceptable as use for casting criteria in the South African context. These include stereotypes relating to race, gender and class. While no documented evidence is available that Honeyman made use of these descriptions in her casting choices, this analysis shows that the ideological underpinnings informing Barrie's 1904 play text appear to have informed Honeyman's casting choices for her pantomime of *Peter Pan*. In situations such as these, it is necessary to create third spaces, as discussed in Chapter 3, within which to engage in meaningful interactions that will allow performers and audiences alike to expose and navigate some of the issues pertaining to these stereotypes.

6.2.1.2 Theatrical space and time

In the vein of navigating of colonial and postcolonial spaces, Gilbert and Tompkins' (1996:9) next parameter of the arrangement of theatrical space and time should be considered. This factor also includes costume, property and set design and in relation to Honeyman's *Peter Pan* is largely supported by the stylings of British company, QDos Entertainment (City of Johannesburg 2007:[sp]). As previously discussed, however, these stylings also adopt replications of the Disney version of Barrie's text.

However, it must be noted that Honeyman's sets and costumes were not all designed by South Africans, and while Honeyman, as the director, was permitted to adapt the sets to suit her purposes, the majority were designed abroad by QDos Entertainment Company, and the sets are available for hire internationally by any theatre. This fact raises a number of issues relating to set design: first, it raises the question of QDos Entertainment's ideological position (albeit unknowingly) and perspective as it relates to the issues of Othering, centre/ margin

debates and the overall presentation of *Peter Pan* through the sets pieces and costumes, as will be discussed below. Given that QDos Entertainment is an international, but more specifically, a British company, it stands to reason that the general point of view adopted by the company would be British¹⁰⁶, especially with regards to a text as entrenched in British culture and ideology as *Peter Pan*. Secondly, it highlights QDos Entertainment's use of the 1953 Disney film as a source text from which it has interpreted and translated its visual identity of the *Peter Pan* narrative¹⁰⁷. Thirdly, it questions the balance of influence Honeyman had over the visual representation of her pantomime given that the design was dominated by an international production company. This therefore allows for the possibility that the image of the Neverland, and therefore possibly of the South African colony and by extension its national identity, is one that has been mediated by an international perspective on South Africa and *Peter Pan* and not one created specifically by South African designers for a South African version of *Peter Pan*. Thus, this raises the question as to whether the present day international/ British constructs of Africa represent an exotified, sexualised and primitivised Africa much like the colonialists presented in their writings and theatrical presentations.

While costume choices are best discussed directly in relation to character analysis, the sets provide a frame within which the action of a production occurs and exists, and in many cases, give the audience their first impressions of the identity of the play. The imagery, structures, styles, colours, properties and set pieces included in the production will in turn determine the tone and identity and symbolism of the play itself. This chapter argues that in her creation of the Neverland Island through set pieces, Honeyman has included and thus devised elements of the South African colony. In Honeyman's pantomime, the opening and closing scenes are

¹⁰⁶ This is not to imply that all British citizens or companies are imperialists or supportive of imperialist ideology or views but rather may hold a specific perspective on canonical texts such as *Peter Pan* and the manner in which they are presented.

¹⁰⁷ Refer to Chapter 5

clearly indicated as being set in Londontown with references to a white, snowy Christmas and London skylines. The remaining scenes however are set in a tropical climate similar to South Africa including dense forests and seaside landscapes with direct textual references to South African locations, portions of South Africa as the exotic/ dark country that replicates colonial ideas of a land that needs to be conquered.

Set choices presented in Honeyman's production¹⁰⁸ can be grouped into four broad categories: London representing British civilisation and including Londontown, the Darling Children's nursery and the London skyline; the Neverland island representing the danger of the unknown colonies, including the Pirates' Cove, Lost Boys hideaway, 'Red Skins' Island and Mermaid's Lagoon; the Home under the Ground; and Skellingbone Rock. Each of these categories plays an important role in developing the imperial milieu of the Barrie tale, and presenting the setting characteristic of the time in which Barrie was writing his play and how Disney, and I argue by extension, QDos, interpreted it. In each of these categories, the audience – whether it be a Barrie, Disney or Honeyman audience – is presented with a specific construct of the dominant culture it is depicting, portraying Britain during the Victorian period (London); the idealised perception of the colonies and the native people found there (Neverland Island); and the potential danger located in the Dark Continent of the colonies and Others, much like the threat of the '*swart gevaar*'¹⁰⁹ during the South African apartheid era, is embodied in Skellingbone Rock. In each retelling and translation, a new layer of meaning is added to the previous version, and a new interpretation of the narrative is presented flavoured with the hegemonic influences of the new version of the story until in

¹⁰⁸ See Annexure 3 for a scenic and set breakdown of Honeyman's *Peter Pan*

¹⁰⁹ The '*swart gevaar*' means the 'black danger' in Afrikaans and was a term used by the Nationalist party during the apartheid era to instil a threat of danger in the South African white population of a potential uprising of the oppressed black population (Posel 2001:52).

Honeyman's version, the juxtaposition of these layers exposes the imperialist underpinnings of the narrative and reinforced through this layering process.

In relation to interpreting and translating the narrative, and the production of the hegemonic construct in Honeyman's production, this begins with the set pieces. Honeyman's London sets are perhaps the strongest reproduction of the Londontown itself of all the categories of sets – while still being large and fairly disproportionate to compliment the elements of carnivalesque through the extravaganza of pantomime; these sets present a reasonable replica of the city, streets, homes and skyline of London at the turn of the twentieth century. In its size, structure and dominance, this set represents the order, authority and male-centeredness of Victorian Britain, reinforcing the emphasis on British national identity prominent in Barrie's narrative. There are however, a number of 'modern' properties includes such as a skateboard, which Nana falls over, a red plastic soccer ball and a dinosaur figurine. These may have been included to provide production with a contemporary feel to assist younger audience members to access the play text. The colours and lighting are muted, dusky and urban, and contrast the fantastical and exotic tropical sets of the Neverland Island. These sets give the impression that this is the 'real' world, a civilised and masculine world, the world that the audience can identify with, and the world that they will return to at the end of the story. As with all versions of *Peter Pan*, the story begins and ends in London, allowing the audience to enter the fantasy, feminised, exotic, Other world of the Neverland Island through the 'real' world of the Nursery window and exit through the same window, safe and sound, leaving the fantasy and the island colony behind them. As has been discussed in Chapter 4, joining the colonies as either a soldier or settler, may have been perceived as a fantasy, but was riddled with potential dangers, specifically illness, attack by wild beasts and war with the natives and return to the homeland. The image presented in Barrie's text, continued through the Disney film and maintained by Honeyman, is that the children are protected from this evil

in by their ability to return to home. This focus on home highlights a number of issues pertaining to nation, the homeland, Britain, the West, the centre and the Self as they relate to the Neverland Island in this context. In Honeyman's production, she continues this trend of creating a fantasy island of exotic mystery, war, and violence, all of which can be accessed and escaped through the children's bedroom window.

By contrast to the Londontown set, the island Honeyman creates is warm, inviting and sultry – with giant, brightly coloured flowers and vines, and outsized rocks and boulders creating crevices to explore; the Neverland sets create an air of mystery and adventure. This is a world needing to be civilised, and settled upon – much like when Peter and the Lost Boys build the house for Wendy – this encouraged young boys to travel to the colonies, to protect the British national interest and conquer foreign soils, to penetrate their defences and settle upon their lands. In terms of the Disney production, many young men had returned from defending the United States in World War II, so the desire defend one's country against foreign invasion, especially as represented by the island context as had been seen at Pearl Harbour¹¹⁰, was still fresh in the minds of the American public. While the same set pieces are predominantly used in the Neverland scenes in Act 1, Honeyman adds elements such a totem poles on 'Red Skins' Island, and the stage appears to be somewhat darker during the scenes of the Pirates Cove. The impression this gives is that there is an element of the exotic and sinister infused in those scenes specifically related to the Other. This again draws on the belief that the colonies were riddled with war, violence and death as has been discussed in Chapter 4. This image of the colonies thus extends to the Others native to the colonies too and makes a direct correlation between the sinister happenings in the colonies and the natives which may lead to the belief that the war, violence and death were as a result of the native Other resident in the

¹¹⁰ World War II ended in 1945 and Disney's *Peter Pan* appeared in cinemas in 1953. While the studio had begun preliminary production meetings in the late 1930s and initially planned to screen the film in late 1942 or early 1943, the attack on Pearl Harbour delayed this process.

colonies. In Honeyman's *Peter Pan*, mention of war and violence is largely associated with the pirates as the adult Other to Peter's band of (British) boy soldiers, the Lost Boys. This mirrors the imperialist desire for young men to enter the British Army to travel to the colonies to protect Britain's interests on foreign soil.

In Disney's version, much emphasis is placed on the Others on the Neverland Island for the violence in the text – the pirates and Red Skins. Within the first glimpses of the island, the pirates attempt to blow the Darling children out of the sky with cannon balls, and while out searching for the Red Skins, the John and Michael Darling, along with Lost Boys, are captured and taken hostage by the Red Skins. It must be noted, however, the Self/ Other dynamic is firmly established within the text through references made by that the Darling children and Lost Boys of the 'aborigines and Indians [Red Skins]' as being native to the Neverland, and continues with the (American) Lost Boys following (British) leader John Darling to "fight the *injuns*". Dressed in animal skins and carrying wooden guns, knives and slings, reminiscent of images of early frontiersmen in the American West, the Lost Boys represent the antagonist relationship between the coloniser and colonised. As has been indicated earlier, the pirates are representative of a more sinister and dangerous element present on the Dark Continent that is the Neverland, and that is replicated in Honeyman's production.

Honeyman's second act sees a change in the general set which continues for the remainder of the play, and presents two contrasting images of the Neverland: the Home under the Ground, occupied by Wendy, Peter and the Lost Boys, and Skellingbone Rock, where Hook takes Wendy and Tiger Lily to drown. The Home under the Ground is presented as a home where the children, safe in their hideaway, prepare for bed and await Peter Pan's return "from work". There is, however, a sense of impending doom, which is quickly followed by the

attack by the pirates, with the cracks of thunder, heard overheard and bright flashes of red and blue light adding to the chaos that ensues. This visual representation of the Dark Continent and the '*swart gevaar*' supports the notion of the Other as being native, primitive, uncivilised and exotic as described in Chapter 3. The Skellingbone Rock set, to which the kidnapped Wendy and Tiger Lily are taken by the pirates, includes large skull-shaped rocks against a full moon backdrop, replicating the one of Marooners' Rock pictured in the Disney feature film, and dark clouds and sharp rock faces on the wings. In contrast to previous sets filled with light, colour and tropical delight, Honeyman's Skellingbone Rock set is dark, looming and intimidating in its shades of ice blue, dark grey and lightning strikes, and filled with smoke. The impression given is that the Neverland is in fact a place of that could be very dangerous, a place to be feared, and as a result, that the colony – which I argue in this case in South Africa – cannot be trusted, and that those who are native or live in the colony wish to harm others. This echoes notions sentiments of the Dark Continent which were held prior to colonialism and the division of Africa through colonialism and referred to the mysteries of this unknown continent (Nosotro 2008:[sp]). While Honeyman's production is devoid of violence and conflict, it is in this scene that she inadvertently recreates the dark and perilous perceptions of Neverland Island, and by extension, the South African colony.

6.2.1.3 Representation of identity markers

It is this representation of South Africa through that of specific identity markers including race, gender and language, as discussed in Chapter 3, and using Gilbert and Tompkins' parameters that are considered next. As indicated in Chapter 1 and Chapter 3, identity is composed of many different elements and in many cases these elements may be underpinned by myths related to different markers informing the said identity. The purpose of this dissertation is both to explore the imperial ideology supporting these myths, and to establish

how Honeyman has presented the myths entrenched in Barrie's text, or whether she has been able to translate the text into the post-apartheid South African context. For the purpose of this study it has been determined that the markers of race and gender that are most prominent, and therefore will frame the manner in which Honeyman's production will be interrogated. Language as an identity marker will be discussed separately as its influence in a performed medium and through the use of dramatic language requires greater examination. The first of these markers discussed is race.

6.2.1.3.1 Race

In terms of the racial divide, Barrie's text is clear about the variety of people on the island, and provides markers to their racial make-up by making broad textual inferences such as "gigantic black", "redskin" and "piccaninny". This form of racial stereotyping and Othering speaks to an imperialist ideological position and clearly articulates the dominant ideologies of the time. From this position, the Other is presented as the subservient servant to the coloniser rather than as a 'real' human being. In this way, the coloniser controls and regulates the behaviour and movements of the Other. Those that attempt to step beyond these confinements are disciplined to ensure the coloniser retains power and the oppressive imperialist ideologies are reinforced. Through this process, all Others, including women, are viewed by the audience from the perspective of the male protagonist in theatre. In his version of *Peter Pan*, Barrie was identifying those individuals in the story who are Other to the white Victorian characters of Peter and Wendy etc., namely the Indians and pirates. By doing this, Barrie was also drawing the audiences' attention to the differences between the white and Other characters in an attempt to marginalise these Other characters as is a prominent feature of imperialist thought through the process creating colonial binaries through centre-

marginalizing and the use of stereotyping. This use of stereotyping reinforces the separatism inherent in imperialism and naturalises myths of racial origin.

While Honeyman's pantomime avoids these obvious discriminations, the production clearly represents the four broad categories of racial divide in South Africa through the primary female characters: Asian (Tiger Lily), African (Tinker Bell), coloured (Clementina Coconut) and white (Wendy Darling). The former three characters are portrayed as being native to the Neverland, or longstanding inhabitants, while the latter is portrayed as the interloper and foreigner. Instead of subverting and moving away from Barrie's colonial text, Honeyman's rendition appears to have visually, and in terms of language usage, if not textually, re-emphasised the colonial underpinnings of this tale. While it could be said that Barrie's text asks for this separation: the Red Skin, the Fairy Other and the Colonial European – two issues should be addressed. First, through casting along racial lines, the production has reinforced the imperial ideology within the text. This could have been avoided by subverting the racial stereotyping of the character profiles. Secondly, Honeyman has created a fourth character, Clementina Coconut as the Dame to the pantomime, specifically based on a racially-informed stereotype. This character, rather than offering a subversive and destabilising role to the imperial ideology, reinforces the racial stereotypes inherent in Honeyman's production.

Furthering this reading, each of the three key male characters, claiming governance over a collective within the story – Mr Darling over his home and family, Peter Pan over the Lost Boys, and Hook over the pirates – are white men. In addition, these same white men also have command over all women, children, Neverland natives and inhabitants – identical to white Victorian British men within the colonies. As has been discussed in Chapters 2 and 4, the white Victorian British man, much like the 'Great White Father' icon Barrie used to describe Peter Pan in the 1904 text, claims the chief position of hegemonic masculine

authority and prominence within the colonial environment, followed by those he commands, each of whom also have a place within this same colonial hierarchy. White women follow white men, although they are still infantilised by these men, in some instances and seen as little more than children. In this regard, and in terms of this infantile status as was discussed in Chapter 4, women were also subject to infantilisation and treated with the same regard and respect as children in the Victorian home. Following the women would be the white children, often viewed as savages in the eyes of their colonial parents. Further down the colonial hierarchy would follow the black man, then the black woman and finally black children, all of whom were frequently lumped into equal categories of infantilised inferiority in the eyes of the colonial men who governed over the colonised people. The purpose of mapping this hierarchy is to illustrate that in many respects the white Victorian British man viewed himself to be above all those who were Other to himself, including men, women and children and that this Othering is a key element of the *Peter Pan* story, both in its original version and as Honeyman has recreated it. By reinforcing the image of the colonial master through her casting and use of racial stereotyping, Honeyman has constructed an image of the South African nation that is representative of a colonial perspective on identity.

Continuing the image of the infantilised native¹¹¹ and the British myth that the savage was ‘child-like’ in nature and therefore limited and unable to function outside the British mould Honeyman uses the character of Wendy to highlight this belief in relation to her nursemaid, Clementina Coconut. Wendy reprimands Clementina by saying “That’s no way for a nice, normal nursie to behave!”, clearly implying that Wendy, a child, knows the proper way to behave, and is in an hierarchical position to correct Clementina – an adult’s – behaviour, inverting the adult/ child relationship between them.

¹¹¹ See discussion on infantilisation of the children and natives in 4.11

The inversion of the adult-child relationship is largely permissible in this instance, however, due to the racial interchange between the child and adult. Although Clementina is the children's Nanny, she is also a black employee of the Darling household and therefore perceived by Wendy to be inferior and subservient to the white authority, even if it is from a child. This relationship is not the only imperial myth prominent in Honeyman's pantomime: as has already been discussed, Honeyman's casting choices show a clear identification of black characters as being positioned as inferior and subservient to white characters in Honeyman's pantomime. Each of the black characters, in some way or another, works or reports to a white 'baas'¹¹² such as Smee to Hook, Tinker Bell to Peter Pan and Clementina Coconut to the Mr and Mrs Darling. In addition, the positions black characters hold in this production are generally that of personal assistant or nanny. In the case of the chorus, this also includes the fruit and flower-sellers; all low-paying positions of servitude. In direct contrast to this, white characters in Honeyman's production are represented as being wealthy consumers, owners of homes, and vehicles, and in positions of authority and responsibility.

In terms of behaviours associated with race, Honeyman's *Peter Pan* is remarkably clear about how black and white characters are represented: in general, white characters are portrayed as being responsible, brave by saving Tiger Lily and Wendy from drowning, rational and deserving of all the good things in life that they have achieved. Conversely, black characters are portrayed as being untrustworthy, devious, rude ("Do you have hot broccoli up your bum?" (Honeyman 2007)) and only good to perform tasks of manual labour such as carrying the Tiger Lily or sail Starkey around to Indian Island, thus speaking to the 'natural order' as posited by colonial imagination in terms of the division of labour along racial and gender lines.

¹¹² The term 'baas' (loosely translated as master) is problematic in the South African context as it was the term used by black persons to refer to white men during the apartheid era indicating subservience and therefore refers to an era of inequality and, in many cases, mistreatment, of black South Africans.

Further to this, the animality (Jahoda 1999) of the majority of ‘exotic’ and Other Neverland characters including the pirates and the Indian Babes, and even Clementina Coconut is accentuated in their speech, which is often accented, broken and basic; and the manner in which these characters move, interact and carry themselves, which includes growling and dragging themselves along the stage like a reptile in certain scenes.

Perhaps the character that best encapsulates and reinforces the imperial ideology embedded in Barrie’s text through Honeyman’s *Peter Pan* is the newly-created role of Clementina Coconut. As is clear from the source text and as has been discussed in Chapter 4, Barrie’s story did not include a Dame character and in the Disney animated film, one would not have been necessary. Honeyman, however, chose to include this new character: Clementina Coconut, a coloured woman and nursemaid to the Darling children, in some ways replacing the skin-part of Nana the Newfoundland dog; although Nana and a new addition, her puppy Noo Noo, are still included in the pantomime. In developing the Clementina character, Honeyman’s pantomime follows the usual traditions of the Dame: the character is performed by a man who is obviously dressed as a woman; she is one of the comical characters and addresses the audience directly. As nursemaid, and Other (and Dame) Clementina also makes it clear that she is not ‘mother’ material, even though she adopts the Lost Boys at the end of Honeyman’s pantomime, her behaviour is looked down upon constantly and it is clear she would never meet Mrs Darling’s exacting standards. In creating this character, however, Honeyman appears to have chosen to represent a very specific stereotype of a coloured woman: Clementina Coconut speaks with a heavy accent originating from the Cape Flats; she is missing her front teeth and has very curly, unruly hair. At various times, while riding an off-road scrambler and sitting on a suitcase: she ‘hikes up’ her skirts, sits knees spread, and swigs from hip-flask. This behaviour fulfils the characteristics of the typical panto Dame, a man dressed like a woman; however it also re-emphasises the ideas that household staff are

lower in terms of the social hierarchy; and that as a coloured woman, she does not have the breeding to behave like a ‘lady’ as emphasised by Wendy. In addition to this, as a man dressed as an Other woman, Clementina Coconut is expected to be unable to control her base urges, but is permitted (if not able) to express herself in the public sphere. Even in the selection of her name, “Clementina Coconut”, Honeyman insinuates that Clementina may be ‘brown on the outside, white on the inside’, like a coconut which is a derogative term for someone of coloured ethnicity¹¹³. In the creation of this character, Honeyman is relying on a very specific stereotype of a coloured woman. Further to this, and in relation to *double localisation*, Honeyman’s Clementina relies on the audience recognising and finding this stereotype both acceptable and comical. In terms of her costuming, Clementina is initially dressed in a comical and multi-coloured rendition of a serving-girl’s dress with a bonnet and apron; and at a later stage she dons a fruit-basket headdress, coconut bikini and a large beaded necklace, synonymous with island imagery indicating that she is foreign to Britain, she is an Other. Her costumes offer a Victorian colonial impression of what a serving woman would wear at her place of employment, and what she supposedly wears when she is off duty and in her ‘homeland’. This speaks to a sense of perceived cultural identity associated with those that serve in the homes of the coloniser. The colonised mimics the dress and behaviour of the coloniser in an attempt to assimilate into this new way of living. Similarly, the coloniser objectifies and Orientalises the colonised, finding their native ways exotic and yet attempting to understand them in terms and in relation to their own. In both instances, the cultural practices of the coloniser are placed at the centre and the colonised are placed at the margin of the enterprise. While it could be argued that this character may have been chosen as an intentional attempt to subvert racial categories in the narrative, there appears to be no

¹¹³ As was discussed in Chapter 2, white colonials would frequently return to their ‘homeland’ with a black bride who would be taught how to speak, dress and live like a Westerner, and would ultimately become colonised herself. This is what has led to the term ‘coconut’: she would be view as being brown on the outside and white on the inside.

effort made to critically and deliberately undermine the hegemonic structures upon which the stereotypes are based nor to explore the third spaces created by the translation of the text into the South African context, but rather, it appears, that new stereotypes, such as Clementina Coconut have been introduced into the *Peter Pan* narrative.

6.2.1.3.2 Gender

Clementina Coconut not only offers interesting commentary in relation to race relations between the Self and Other, but provides audience with a complex gender dilemma as it relates to the dynamics within the play text. As the Dame of the pantomime, it is understood that she is a man dressed as a woman, however, in terms of the plot she remains, for all intents and purposes, a woman. Unfortunately, it appears that the myths perpetuated in Honeyman's *Peter Pan* are not limited to the image of the 'savage', but continue with the images of women as well. Jahoda (1999:215) emphasises how in the nineteenth-century, women were often thought of being "closer to children than to men, and thereby closer to savages". The implication of this belief is that women as a gender were intellectually, and socially, inferior to the colonial Victorian British man. Further to this, women were perceived as objects and minions of the white Victorian British man, destined to be regulated and oppressed by imperialist ideology. While Barrie appeared not to have supported this sentiment, with Peter exclaiming to Wendy that "one girl is more use than twenty boys" (Barrie 1904:14), this is not reiterated in Honeyman's *Peter Pan*.

The impression from Honeyman's *Peter Pan* is that the female characters are given less status on the stage than the male characters. There are proportionately fewer female characters and performers, and they have fewer speaking lines. The female chorus adopts a wider variety of roles in the production but are given few if any speaking or singing lines

while the majority of the two male choral groups have speaking lines, so the women are silenced. As indicated in Chapter 4, and has been mentioned previously, women as part of Victorian British culture were infantilised and generally confined to domestic private spaces, restricted from engaging in public for a such as political or social constructs. Reflecting this, in the Walkdown of Honeyman's *Peter Pan*, Wendy is restricted from appearing in the public sphere with Peter Pan. She is reduced to taking a bow with the Darling family, indicative of her role as a woman, limited to the domestic space rather than accepting glory in the public space.

As is shown in Honeyman's *Peter Pan* women in general were expected to be the mothers of the nation, domestic and abroad, or silent participants in the imperial project, but on the whole, the individual intellectual and political female voice was not sought after in the public spaces of the Victorian British man.

In addition to being restricted from speaking, Honeyman's production of *Peter Pan* also shows the female characters as being physically incapable of saving their own lives and as being in need of male characters, specifically white male characters to come to their rescue. For example, this can be seen in the case of Tiger Lily and Wendy drowning on Skellingbone Rock and needing to be saved by Peter Pan and Starkey. Furthermore, the manner in which Honeyman represents female identity in her pantomime is one of inferiority and stereotype as has been discussed in Chapter 5. Female characters are presented as one-dimensional and are often in conflict with one another such as Tinker Bell refusing to help the Darling children fly to Neverland with her fairy dust because she doesn't want to hear Wendy's stories, Tinker Bell trying to have the Lost Boys kill Wendy, and Tinker Bell feeling sorry for herself for helping to save Wendy and Tiger Lily and receiving no thanks from anyone. In each of these instances, the (black native) fairy Tinker Bell is shown to be in a position of conflict with (the

white colonial) Wendy. The blame for the conflict, as is present in Barrie's 1904 source text remains with the Other character, and the white coloniser remains guilt and blame free in all situations. This re-establishes the dynamic of power between Wendy and Tinker Bell that the white colonial female is pure, accommodating and nurturing whereas the black native female is stereotypically manipulative, aggressive and spiteful.

As in Barrie's text, as discussed in Chapter 4, this reflection of Wendy is as the typical Victorian British young 'lady', and in this vein Honeyman's Wendy is costumed in white or pale colours throughout the production to emphasise her purity as the virginal pantomime heroine. In this case, Honeyman is not only drawing on the Victorian image of a young girl: pure, innocent, well-mannered; but also that of the patriarchal image of the virgin/ mother/ goddess. While an outwardly positive image, Wendy is viewed and presented through a patriarchal lens, presented only in the roles simultaneously as virgin and mother unable to escape the trappings of these stereotypes: she is represented as conservative, bossy and a know-it-all. In addition, Honeyman's version of the production reiterates the importance of mother in the *Peter Pan* tale, and it remains the focal point of Wendy's performance: to replicate and mimic her mother (Mrs Darling), to portray a mother in how she behaves and ultimately to be a mother. As with any production of *Peter Pan*, the importance of 'mother' is emphasised in Honeyman's version, not only as a character fulfilled by Mrs Darling, and in part by Wendy; but also as something to aspire to have and to become. As discussed in Chapter 4, as the female coloniser, Wendy represents this desire to be a mother and therefore the responsibility of becoming mother to the expanding British nation as represented by the Lost Boys in the Neverland, and baring the responsibility of whether this nation succeeds or not rests with her. As with the Disneyfication of the *Peter Pan* story, the progression of Wendy from virgin child to wife and mother has also been Disneyfied and all reference to sex, as it applies to the colonial Wendy, is removed from the text. Further to this, her role as

coloniser places her in a direct role of conflict with the sexually available native, Tiger Lily and aggressive Other, Tinker Bell.

As has already been discussed in Chapter 5, a specifically Disneyfied character in Honeyman's pantomime is that of the Princess Tiger Lily. In terms of patriarchal constructions, Tiger Lily comfortably fits the role of the eroticised Other, but ultimately, Disney and Honeyman further reduce the princess to the role of the damsel in distress, hopelessly lost and needing to be rescued by the white colonial Victorian British man when captured by Hook and tied to a rock in the sea to drown. In Honeyman's version, the image of Tiger Lily is highly eroticised as she tied to the rock: she stands with her legs widely apart, chest heaving, tossing her hair and crying out. While in the 1904 text Barrie comments that "her face is impassive; she is the daughter of a chief, she must die as a chief's daughter" (Barrie 1904:35), Honeyman contradicts this with Tiger Lily calling to be saved by Starkey and Peter Pan, and complaining that the water is going to make her hair uncontrollable (Honeyman 2007).

Further to this, Honeyman's Tiger Lily is more predictably presented as the sexually charged savage and is perhaps one of the more controversial characters in the play. Positioned not only as foil to Wendy's sexual naivety, the intellectually inferior Tiger Lily is also representative of how the West has marginalised and placed erotic and exotic emphasis on the Other. Through a process of Othering, Tiger Lily is presented as a Disneyfied native, relatively passive, controlled by her sexual urges and incapable of determining her own future. Through much of the production, Tiger Lily is presented in sexually suggestive poses and positions, such as lounging on a fur-covered litter, tied to a rock-face or straddling a quad bike, to be scrutinised by the white colonial male on the stage and the audience. Dressed in a bikini-style top and extremely short loin cloth, with a large red-feathered headdress, and fur

boots, her costume speaks to stereotypical images of the Native American. Further, Tiger Lily's costume is overtly sexual in nature, and when paired with her dialogue and physical gestures, leaves little to the imagination as to her intentions to seduce a colonial Victorian British man as represented by Starkey with suggestive comments like "Me make great hooker" (Honeyman 2007). In her role as the sexually promiscuous native, Tiger Lily fulfils the expectation that she is unable to control her urge to seduce the white colonial man, and is controlled by her base sexual urges. In this way, Honeyman's Peter Pan continues to reinforce this imperialist stereotype of native women specifically as it applies to African women in the South African context. Further, Tiger Lily's costume, as described above, also speaks to the stereotypical image of primitive and childlike but eroticised 'Indian Princess' portrayed in early Western movies (Ohmer 2009:171) and, in conjunction with those of the 'Red Skin' Babes replicates elements of the costume and characterisation presented in the Disney version of *Peter Pan*. These include the use of dark braided hair, feather headdresses, fur clothing and boots and beaded jewellery. Aligning with us/ them dichotomies of the early Western movies, the image of the Native American presents as the East in the West/ East in this dynamic. Portrayed in this instance as the exotic and erotic native, the reason this stereotype is problematic is two-fold: first, in replicating another racial and cultural stereotype, Honeyman is simply reinforcing imperialist ideology applicable in a different context. Secondly, the creation and emphasis of a sexualised Other character reinforces existing stereotypes about black women, about women in general, about relationships between black and white individuals, and about relationships between men and women. Reinforcing these stereotypes of the Other continues to be problematic in postcolonial and post-apartheid South Africa due to historical inequalities that existed both between differing racial groups and genders as part of this country's colonial and apartheid heritage.

Interestingly, and in contradiction to the Disney animated film's creation of a sexualised Other, Honeyman's character of Tinker Bell offers a 'localised' version of the fairy servant – even if only as it pertains to casting and costuming. In Honeyman's *Peter Pan*, a well-known black soap-opera star, Hlubi Mboya was cast in the role of Tinker Bell, subverting the blonde-hair, blue-eyed Disney Tinker Bell audiences have become so accustomed to. In all other ways, however, Honeyman's Tinker Bell maintains the original bad-mannered, manipulative female-villain character – except she is black and dressed in urban punk wear. In this way, the character continues to conform to the patriarchal and colonial notions of female jealousy and manipulation, but the changes to the racial representation of the character also contribute to the racial stereotype that black people are intrinsically bad and white people are intrinsically good. This in the South African context, given the racially-charged political history from which the country arose, undermines attempts at racial equality. Described by Barrie as a 'common fairy' and mender of pots and kettles (Barrie 1904:16), Barrie, Disney and Honeyman's Tinker Bell characters are all rude and nasty creatures. She is instrumental in the Lost Boys attempt to kill Wendy, is jealous and physically aggressive towards Wendy (and Tiger Lily in Barrie's original text), and is clearly indicated by both Barrie and Honeyman as being secretly in love with someone who does not return her affections: Peter Pan. In addition, the references made by Tinker Bell to Peter Pan as her "boyfriend" are also indicative of the colonial belief that, much like the representation of Tiger Lily, all native women wantonly desire and wish to seduce the white coloniser, or in the case of apartheid South Africa, the '*baas*'. Again, this character advances the stereotype that all women are jealous and have an insatiable sexuality, as discussed in Chapter 4. Unlike Hook's status as villain of the narrative, however, while Tinker Bell appears to be mean-spirited and vicious, she is essentially ineffective; and, as is noted by Wendy, is ultimately forgotten and abandoned by Peter, even though she, above all, is loyal to him. In Honeyman's *Peter Pan*,

evidence of Tinker Bell's loyal servant-like relationship to Peter Pan (who infantilises her) is exhibited in a number of ways: firstly in the way that Peter criticises Tinker Bell's behaviour telling Wendy he usually lives with "usually sweet, polite, well-behaved fairies" (unlike Tinker Bell), Peter Pan gives Tinker Bell orders to sprinkle the Darling children fairy dust to make them fly, he banishes Tinker Bell from his sight when she tries to have Wendy killed by the Lost Boys in the way a master banishes a servant, Peter Pan allows Tinker Bell to drink poison risking her life over his, and he expects Tinker Bell to save Wendy and Tiger Lily without any thanks. Through these actions, Peter Pan demonstrates his role as the colonialist over Tinker Bell as the native and female Other.

It is in reflecting this relationship between the imperialist and the Other that this discussion continues, and considers one of the most prominent, yet subtly written themes of Barrie's text in the undercurrent of sexual tension between various characters. This tension has been further emphasised in recent years and versions of the text, specifically in the Disney feature film (Ohmer 2009:153) through the Wendy and Peter's relationship and representations of Tinker Bell. In Barrie's text, the majority of this tension is directed towards Peter Pan by Wendy, Tinker Bell and Tiger Lily, and leads to jealous reactions between the three female characters. This theme is ultimately undermined by Peter's refusal to grow up, become a man and therefore fulfil any sexual potential he may possess.

In Honeyman's production, however, this theme is largely unnoticeable and it appears that much of the sexual attraction towards Peter Pan has been removed from the play, other than early flirtations by Wendy with Peter on their first encounter when she asks for a kiss, and a brief mention of a romantic association made by Tinker Bell when complaining to her fellow fairies about Wendy taking her 'boyfriend': Peter Pan. The importance of engaging with the underlying sexual tension goes to the central premise of the narrative that Peter and Wendy

have an unfulfilled and never-ending love story. However, much like the Disney source text, Honeyman has Disneyfied her pantomime and sanitised it of most sexual tension. The remaining dregs therefore, act as a stark reminder of the underlining love story that is missing in Honeyman's pantomime.

Instead of the Peter-Wendy story, and contrary to Barrie's text, Honeyman presents Tiger Lily's love interest as the pirate, Starkey, rather than the eternal boy, Peter Pan. Tiger Lily's response to Starkey is overtly sexual in terms of her movements: exaggerated hip swinging, grabbing at her breasts and panting. This is indicative of her role as the exotic over-sexualised native.

Honeyman's use of sexuality to construct and represent identity with the pantomime of *Peter Pan* relates largely to portraying female characters as being either overly sexualised, or actively seeking sexual encounters such as kisses with their male love interests. The emphasis of sexual attraction and by extension, perceived sexuality is represented by the female characters and is for the most part removed from the male characters that appear immune or uninterested to the attention. As a result, and as it applies to representation of nation and identity, there is a continued and reinforced perception and stereotype that women, and specifically native women, are overly sexualised and cannot control their urges while men are not only able to control themselves, but do not even appear to be burdened by these feelings at all. This stereotype of the emotionally and sexually controlled man speaks back to the image of the Victorian British gentleman of the colonial period who was believed to be so sought after by the black native women of the colonies. It is this portrayal of identity as it relates to men as Self and women as Other that Honeyman has represented in her pantomime of *Peter Pan*, reinforcing the colonial centre/ margin dichotomy and avoiding the not

engaging with the third spaces that could have been created by more a purposefully crafted text.

Further to this, Honeyman's *Peter Pan* shows that women do not drive the narrative, but rather are on stage – through their stereotypical characterisation – to highlight the strength and control of the white male characters. Throughout the narrative, women and Others are placed in positions of weakness to raise the profile of the Victorian British man and promote the concept of hegemonic masculinity and in most cases are silenced by the reduced status of the Other in the narrative. Whether it be constrained by the hegemonic confinements of colonial motherhood, as experienced by Wendy, the limitations of access to language and education as expressed by Tiger Lily, or the colonial position of servitude and inferiority, as exhibited by Tinker Bell – each of the principal female characters in Honeyman's *Peter Pan* is silenced by their role in this production. Ironically, it is the stereotypical construction of a coloured woman, played by a man that is given the only 'female' voice in this production. As in the Barrie and Disney source texts, the audience is expected to identify with the male protagonist and objectify the female and Other characters. Morin (1998:323) comments on this patriarchal mistreatment of a female character by a male character, adding comment on the gaze of the colonial woman – Wendy – on the colonised woman – Tinker Bell, and further replicating the imperial gaze. Further Morin (1998:323) notes that although this gaze observes the inequalities between men and women, the colonial woman is unable to see how the inequalities between the coloniser and colonised contribute to this mistreatment. The use of stereotypes to represent women contributes to dichotomous us/ them, Self/ Other constructs of nation and identity in Honeyman's *Peter Pan*.

The inequalities between the coloniser and the colonised are not the only areas of mistreatment noticeable within Honeyman's pantomime. The manner with which the male

characters are portrayed shows greater care than that of the female characters as well, suggesting a gender bias in this regard.

While Honeyman's treatment of the male characters may be no less one-dimensional than the female characters, the portrayals of these male characters is far more positive and strong. A statement made by one the Lost Boys encapsulates Honeyman's approach to masculinity in her pantomime: "it's our hero, our boss, our dad". Although this is said in direct reference to Peter Pan, this is reminiscent of the roles played by Starkey and Mr Darling in Honeyman's production of the 'Great White Male' as discussed in Chapter 4. In addition to these archetypes, Honeyman also makes use of the image of the villain and the coward in Hook and Smee respectively.

Honeyman's male characters offer a very 'macho' and heteronormative sense of hegemonic masculinity¹¹⁴, making use of militaristic-style dance moves and referring to action games. The male characters are divided very clearly into 'good' and 'bad', Lost Boys and pirates, children and adults; the Pirates are wearing relatively traditional haphazard uniform of puffed sleeves, synonymous with pirate imagery, and trousers tucked into knee-high boots, the Lost Boys wear a more modern militaristic-style uniform including vests of various designs and camouflage-pants or shorts and North Star-style trainers, representing their youth. It is through the action of the male characters that the fate of the other/ Other characters in the narrative is decided: whether this by commanding that Tinker Bell take action to save Wendy, or through Starkey asking Smee to betray Hook and help Starkey seek out the Princess Tiger Lily. The male characters create and follow hierarchical structures within the narrative and force the female characters to follow suite, although generally the male

¹¹⁴ See 4.3 for a more detailed discussion on hegemonic masculinity as it applies to the narrative of *Peter Pan*.

characters ignore the existence of the female characters on the stage at all times when not engaging with them directly.

The first male archetype created by Honeyman is that of the ‘*baas*’ or ‘*maaster*’. Mr Darling is referred to as ‘*baas*’ by Clementina Coconut in her dealings with him. The Mr Darling character is reserved, pompous and only present in three of the scenes in the play, although an exceptionally important part of the original text and the Disney version. In these versions, Mr Darling represents the struggles facing the typical middle-class Victorian British man; his struggles and ultimate emergence as a ‘better man’ are indicative of the masculine tale Barrie was telling. In the Disney tale, the relationship with his daughter, Wendy, is under extreme pressure and it is Mr Darling’s realisation that his need to control his family is unnecessary that redeems him as a character. In Honeyman’s version, however, Mr Darling is a relatively absent father who issues instructions to his household staff (and animals), refers to his wife and children by diminutive food names (“little noodles”, “my sweetest sugar-lump”) and is more concerned with his bank balance than with spending time with his children, and remains as such. This construction of masculinity as being related to financial success is not unique to South Africa and is further reinforced by Mr Darling’s position as breadwinner of the Darling family in the final scenes of the production. This relates to the public/ private dynamic so prevalent during the Victorian period, women and children were marginalised to the private domestic sphere, while the Victorian British man was central to public sphere of economics and politics. The character of Mr Darling shows very little of the growth in the production as in shown in previous versions. He is costumed in a manner that is appropriate to and in line with the fashion of London in the early twentieth century, the time at which this play is originally set, and reflects an air of wealth, propriety and conservatism much in line with the patriarchal stereotype of the era. Further to this, Mr Darling is representative of the English Gentleman as discussed in Chapter 4 and maintains the characteristics of the

Victorian British man specifically in terms of his role of provider and father. Although Mr Darling is, strictly speaking, the only real ‘dad’ in the production, the character does not portray a convincing father-figure. Although this ultimately supports the undermining of the image of Victorian British masculinity and all that encapsulates the English Gentleman, in terms of the production itself, the character fails to achieve a convincing performance.

It is Honeyman’s Peter Pan character that plays the reluctant ‘dad’ to Wendy’s enthusiastic pretend-mother, much like in that offered by Barrie’s 1904 text and the character in the Disney version of the narrative, and again, Peter Pan is a white male who is the leader of the Lost Boys. While playing a faintly flirty character relatively ignorant of Wendy and Tinker Bell’s love interests in him, Peter tends to lean towards adopting the role of an adventuring child more than the romantic hero, a role that is left to Starkey.

Starkey, described by Hook as “clever and strong and handsome and a hit with the girls”, is Honeyman’s response to the Disneyfied romantic hero. Unsurprisingly, Starkey also carries the markers of being an adventuring white, Victorian British male, and is therefore not ‘native’ to Neverland. His arrival on stage announced by trumpets, Starkey is presented as a young, virile and sexual male, with his costume emphasising his naked chest and sculptured physique. Starkey represents the early colonialist – those encouraged to formulate relationships with native women and expected to expand and protect the Empire into foreign¹¹⁵ lands. He saves the damsel in distress, claiming he is only “doing his gentlemanly duty”, and makes his marriage proposal to Tiger Lily down on one knee. In this regard, however, Starkey is in fact limiting Tiger Lily’s prospects, rather than freeing her. Through his acts of chivalry, he maintains social control over Tiger Lily’s behaviour and body, forcing her to remain reliant on him and preventing her from achieving any form of independence. As

¹¹⁵ See for more discussion on this practice 4.9.

an Other female character, Tiger Lily's prospects in terms of the hierarchy in the Victorian British lifestyle were already limited, and through a marriage to a white Victorian British man, Starkey's regulation of her social movements would only restrict them even further. Interestingly enough, Starkey is also the only white male without his own 'territory' or 'army' to command – it is assumed he can return to Britain as a free agent whenever he wishes – and thus he feels comfortable betraying Captain Hook to protect his love interest, Tiger Lily. His character, as the Disneyfied romantic hero, is key in undermining female agency within the Honeyman production in that characters such as Tiger Lily and Wendy require rescuing by the hero and are unable liberate themselves from difficult situations without the assistance of the hero.

In discussing Tiger Lily, it could be argued that Honeyman's pairing of the 'Red Skin' princess with Starkey is an attempt at closing the divide between races, attempting to normalise the notion of interracial relations in a country where barely two decades ago, engaging in such relationships in South Africa could have resulted in a jail sentence. Unfortunately, the representation of Tiger Lily as exotically erotic and possibly intellectually inferior undermines the subversive potential of this adaptation to Barrie's text: it appears rather to be a relationship of further colonisation where the white British man claims his native bride to return to the homeland (Britain) for her to learn his customs, language and ultimately become a 'coconut'.

Another of Honeyman's white British men is Hook, who assumes the role of villain of the narrative. He is represented by a white male commanding of group of multi-racial pirates. Although Hook lords over the pirates, cursing and degrading them, calling them "soft-brain scummages of the sea" (Honeyman 2007) however in the same vein as Disney's Hook, Honeyman's Hook appears rather more snivelling comic character than terrifying villain, and

is never ultimately caught by the alligator to conclude the tale adequately. Working hand-in-hand with Hook's cowardice is his subservient first mate, Smee, described as a "potty-brained pirate" (Honeyman 2007) who betrays his master to assist Starkey. Hook, Smee and the pirates represent the 'baddies' in the battle of good versus evil in Honeyman's tale, as ineffectual as they may be.

As has been discussed, traditionally, the role of Mr Darling and Captain Hook are dual cast to the same performer. Interestingly, and perhaps in contradiction to other readings of Barrie's *Peter Pan*, Weaver-Hightower (2007:191) argues that this dual-casting is part of Barrie's criticism of white hegemonic masculinity within the play. In Honeyman's production, however, Mr Darling and Hook are played by two different actors, destroying the illusion created by as Disney of Mr Darling breaking free of his responsibilities and enjoying a real adventure. Similarly, this move away from convention destroys the continuity of the child-adult relationship budding in the opening scene. The contrast of developing masculinity between the Mr Darling/ Hook and Peter Pan dynamic is also important in Barrie's text, but as Hook and Pan are only on stage together once in Honeyman's production, and have no direct interaction during Honeyman's version, Pan's statement that "No one's gonna catch me and make me a man" (Honeyman 2007) is only in vague reference to a preceding interchange with Mr Darling about going to school and becoming a grown-up. As opposed to threading the theme through the production as is present in Barrie's text and exchanges between male characters, Honeyman simply drops in the line as a reason for Pan returning to the Neverland. In this way, Honeyman appears to be reproducing Barrie's either/ or dualism of developing masculine identity, but without the embedded emotional tug-of-war present in Barrie's text. It could be argued that the view of white hegemonic masculinity Barrie's narrative portrays is therefore lost in Honeyman's interpretation and that the characters are one-dimensional and developmentally weak. As indicated in Chapter 4, Barrie's *Peter Pan*

centres on the development of white Victorian British masculinity and responses of the masculinity to the Other. By undermining the underpinning struggle between the social demand to provide for a family and household; and the desire to follow more adventurous journeys, Honeyman's production is left with unfulfilled colonial reflections of the imperialist and the Other.

6.2.1.4 Language

Attempting to view these colonial reflections through a postcolonial lens, and by making use of various identity markers, this discussion has already established what Honeyman's production *looked* like through casting, set, costume. What follows is a discussion exploring a variety of elements making up the qualities of what the production *sounds* like. In the genre of pantomime, dramatic language is made up most specifically of several elements including the spoken word and associated use of language, gesture, music and choreography. What the play *sounds like*, therefore, has less to do with the acoustic qualities of the venue or the specific language/ s being spoken, but rather the figurative language the production uses to tell its own tale.

Although the *lingua franca* of Honeyman's production is predominantly English, a simplistic and minimalist inclusion of Afrikaans, Zulu and an urbanised mixture of languages commonly referred to as *Tsotsi taal*¹¹⁶ is sparsely sprinkled throughout the text. The use of *Tsotsi taal* adds to the *double localisation* in this instance as it would be a recognisable form of communication by some, if not all, members of the audience and would be partially understood in parts by most depending on the dialect spoken. Referring to Bakhtin's concept of heteroglossia as being about the depth and diversity of voices and languages spoken to

¹¹⁶ *Tsotsi taal* is an urban mixture of languages with its basis in Afrikaans and spoken largely by those in the Townships.

frame social change, it is clear that through the lack of variety as provided in Honeyman's *Peter Pan*, the potential for change and as such the ability for the production to subvert some of the underpinning hegemonic structures would be limited. Use of spoken language in Honeyman's production is integrally linked with casting: performers add elements of their own vernacular into the development of the characters. This then has a knock-on effect on how each character continues to interact with other characters, the script and the play as a whole and ultimately the representation of identity within the production, highlighting the dominance of English voices rather than offering counter voices to the mix. Relating to Bakhtin's notion of heteroglossia, the use of a diversity of voices within this pantomime may have provided a broader platform from which to explore the issues within this text. By limiting the text and musical numbers largely to English, the language of the coloniser and the language within which the imperialist ideology has been disseminated, the narrative reproduced the very same ideological commentary.

The use of English as the primary language may have been a commercial decision, first and foremost. As was discussed in Chapter 5, the typical audience member attending this production was likely to be English-speaking or at least have English as one of their primary languages. This information has a direct bearing on artistic decisions such as script-writing and casting as well as all commercial opportunities such as advertising for the production. Beyond the practical implications of the use of English as the chief language of use for scripting the piece, are the hegemonic forces of the language on the narrative and the use of the language to promote the ideological positions of the dominant culture. As the language of the British coloniser, the use of English shapes the manner in which ideological constructs are positioned, negotiated and received by performers and audience members alike. The English language became symbols of colonial authority and sources of power for the colonists, and speaks to notions constructing the British national identity as discussed in

Chapter 3. Further, English requires colonised second and third-language English speakers to find their voice with the colonisers' words throughout the production, although possibly leading to moments of Bhabha's hybridised interactions. Finally, the language determines the hierarchies within which the narrative operates include references to race, gender and age.

6.2.1.4.1 Spoken Language as a measure of status

As is noted above, it is through the use of language that identity is constructed in Honeyman's production, and further, language is used to indicate status within the imperial hierarchy of the production, specifically as it relates to those with a lower social standing, and especially (but not exclusively) characters of colour and to female characters.

As part of the imperial project, the coloniser imposes the English language on the colonial subjects in order to make them more compliant, and prohibited use of the 'old' language. In terms of colonisation processes, this acts as the first step in destroying the culture: the people begin to lose name, their oral history, their connection with the land. They are educated in the coloniser's language and customs and become trapped by the language that is seen to be the key to authority and knowledge. Returning to the Chapter 5 mention of Honeyman's production of *The Tempest*, the character of Caliban becomes prominent at this stage. In Shakespeare's original text, Caliban is silent and passive prior to being taught Prospero's language, but becomes noticeably ineffective in his ability to communicate through language, and resists attempts to re-teach him, presenting a figure of resistance the struggle for political and cultural decolonisation. In much the same way, Honeyman has presented many of the black characters in *Peter Pan* as being limited through their knowledge, and by extension their power, by their ability to grasp and control the English language. Unfortunately,

however, none of these characters present any resistance to colonial influence and seem merely to accept their allotted hierarchical positioning.

As has already been established, the casting of Honeyman's production has resulted in characters in subservient roles all being portrayed by black performers. Equally so, the spoken languages employed and the manner in which these languages are manipulated can also be used to measure the status of the character within the social hierarchy within the narrative. As English is the language most spoken within the play, this, and all those who speak English exclusively and 'properly' with a pronounced English accent would be considered at the pinnacle of the hierarchy. This includes the Darling family and Starkey. The importance of this status is that it also gives the character the perception of being well-educated, learned and thus more developed than the other character.

The first characters engaging in any language outside of English are Clementina Coconut and Peter Pan who both speak a mixture of English and Afrikaans. These characters are of vital importance to the narrative, however lending an *everyman* status to the production, these are also the characters that most specifically engage with the audience, and therefore it could be assumed that they are doing so in the audiences' most common languages. In terms of the process of *double localisation*, these characters are also responsible for localising the production either on the first or second level, and therefore their use of language is vital in this process as it provides another level of access to the production for audience members. Within this band of localised use of language, one may also wish to locate Hook, the Lost Boys and the pirates, but not the female chorus as they are silent throughout the production barring the sung vocal support they provide.

Thirdly, there are the Other characters engaging only in English and Zulu: Tinker Bell and Smee. Both characters are portrayed by black performers, both characters are in subservient

positions to white male masters and both characters make use of their vernacular to comment about their treatment at the hands of their masters. Zulu, and in some cases *Tsotsi taal*, in these cases are used as a gossiping technique and perhaps as a means of empowering oneself through one's own language. The use of sarcasm and satire may also indicate an attempt at subverting the status quo and undermining the power dynamic within which the character finds themselves. In this way, the director could again have created third spaces within which the characters could engage with contentious issues, however, this technique was so seldom used, it appeared to be less purposeful and more ad hoc in its construction. Ultimately, while these black characters are provided the opportunity to voice their grievances outside of the language of the coloniser, their comments are received by a predominantly English-speaking audience who may or may not understand them, as humorous rather than considered. In terms of the representation of the nation and identity this element of the pantomime portrays, it clearly articulates that black persons may be unable to communicate their message within some South African cultures in a language that is understood by all, specifically white English-speakers to whom the pantomime appears to be targeted at, and that should that message be received and even understood, it does not carry sufficient weight to be taken seriously by this audience.

Similarly, issues pertaining to behaviour, education and language have been further divided along racial lines: black characters in Honeyman's production speak in an accented and broken manner, often indicating a lack of education and sometimes comically implying a lack of intelligence such as when Lost Boy, Curly, exclaims "sometimes I feels like a *mudderless* child" (Honeyman 2007). Much like the Caliban character, Curly is limited by his ability to communicate in the language of the coloniser and, by extension, his status in the production is reduced by his lack of knowledge. White characters, on the other hand, are given well-educated lines: in the same piece of text, white Lost Boy Slightly points out: "Hey guys, it's

incredible how the mitosis of this *sepapolgus hydrangea* has extrapolated” (Honeyman 2007). Both Lost Boys have been living on the Neverland Island, however it is implied that the black character, Curly, can barely state the obvious in plain English, whereas his white friend Slightly is well-educated and well-spoken. Based on the premise that both boys would have left their parents’ homes at an early age and would have lived on the Neverland island with little education or access to resources to support their education, the impression given to the audience is that Slightly is more intelligent than the rest of the Lost Boys, but that Curly is the least intelligent. In terms of the commentary on the representation of the intelligence of the South African child, Honeyman has established a position that places the white male child as the most intelligent on the Neverland Island (and South African colony). This reinforces the stereotype of the superiority of the white male in this context, specifically in relation to his black counterpart, but to some extent, in relation to female Others as well.

Finally, relating to female Others, the character of Tiger Lily, although speaking only English, belongs to the lowest rung of the social hierarchy as the most uneducated of all the characters. In a Caliban-esque manner, Tiger Lily’s understanding of the English language has only given her the ability to articulate her base desires and has become a prison to control her present, and limit her future (Vaughan 1988:305). As much as language has the potential to offer a voice, in the case of Tiger Lily, the colonial authority of the English language has limited the possibility of expression available to her. As a female Other, Tiger Lily’s access to (Western) education is limited, and thus her access to the white colonial world is equally limited. She would be shunned by the white world due to her unacceptable native behaviours, and would be unable to express herself linguistically or culturally in this environment. In Honeyman’s production, Tiger Lily’s journey ends with a marriage to a white colonial man, much like the Disneyfied Pocahontas and John Smith love affair. As has been discussed, these relationships were in and of themselves a re-colonisation of the native woman as she

was expected to assimilate into the Western country where she was relocated to, expected to learn the language, the customs and culture and mimic the practices and behaviours of the Western women. In this way, she also improves her own social status and as well as imperial perceptions of her value as a ‘human being’. In some cases a hybridisation of culture and language would occur, allowing for the exploration of difference, however, in the case of *Tiger Lily*, Honeyman has presented a woman trapped by a language that provides her with little opportunity to empower herself through the use of speech.

The importance of noting this hierarchy of spoken language is in understanding the role that elements such as accent, intonation, implication of education and limitation of speech time have on differentiating characters and allowing some characters, specifically white male characters predominance over all other characters on the stage, and by extension, over members of the South African nation. In Honeyman’s play, the accented and broken English denotes a lack of education and even a lack of intelligence in some cases, specifically as it relates to adding comic relief using black characters such as Smee. Further, language unequally distributed between male and female characters allowing the male characters greater ‘air-time’, so to speak, thus emphasising the importance of the male voice. Honeyman’s representation of identity and nation relates to the notion of power and disempowerment: those who are perceived as having power, speaking correctly and being educated within the South African society are granted greater position and placement to be heard; whereas those who are disempowered, are perceived as being or are uneducated, and speaking with an accent or in broken phrases, are limited in their opportunities to be heard.

6.2.1.4.2 Music, choreography and dramatic language

Following this discussion on the use of language, it becomes important to consider the language used as part of the musical score of the text. The use of English as the *lingua franca* in Honeyman's production would have influenced the song and music choices and Honeyman's *Peter Pan* offers a varied selection of song and dance numbers, as well as using music to set mood and enhance the stage action. In striking the balance in the casting of seasoned stage and musical performers, and well-known celebrity faces, the musical numbers selected are generally well-known and popular songs that will be familiar to most if not all audience members. Taylor notes that the "known styles in the music score... contribute(s) to the familiarity and localisation of the performance" (2007:19), and Honeyman has kept quite closely to pop music ranging from the 1970s to present day, and has even included one or two 'home-grown' South African titles. In addition to this, riding on the popularity of *High School Musical* and *Hannah Montana*, Honeyman's production includes musical items from popular children's television programmes and movies. This allows for increased access to the production for younger audience members who may not be as familiar with the format, and allows them the opportunity to enjoy moments of participation through singing along with the cast. Taking into consideration the role of Disneyfication in Honeyman's construction of her pantomime, the inclusion of these musical numbers becomes crucial as it contributes not only to the perception of sanitising this production of negative elements – other than those sinister Other elements created by Honeyman's specific staging – but it creates a direct association for younger generations with the Disney Corporation much like older generations would have with *Peter Pan*, the animated film. These associations create a sense of security and multi-cultural acceptance of what is presented on the stage. Much like the role of *double localisation*, this Disneyfication creates filters that eliminate any unwanted elements from the audiences' view, presenting only sanitised and acceptable content.

Further to these musical numbers, music and song snippets are frequently used to introduce or announce a character in this production: Smee enters to the strains of Freshly Ground's *Dooh be dooh be dooh*, while Starkey, the hero, is heralded by trumpets. Clementina Coconut enter the stage to the Miami Sound Machine's *Congo*, giving one the immediate impression that she is exotic and from the islands and not 'local' to London. Her signature tune, *I've got a lovely bunch of coconuts* (Merv Griffin), sung at various points in the production, alludes to both being from the islands or colonies, and to being big breasted – linked both to 'native' imagery and to her role as nursemaid to the Darling children (and alludes to *not* truly being a woman as s/ he is playing the Dame character). In addition, snippets of songs such as *In the Summer time* (Jerry Mungo) and solo, *Fat thighs* (Freshly Ground), sung by Clementina Coconut, provides insight into the characters; in this case, subtly informing the audience of Clementina's sensual island-woman nature. This image is re-emphasised during the Clementina's singing of *Born to be Wild* (Steppenwolf), during which she hikes up her skirts and rides her suitcase like a Harley Davidson motorbike.

The importance of this technique of including well-known media and music pieces within the text lies in the familiarity it creates, the sense of knowing and recognising that allows an audience to feel part of the action much like the process of *double localisation*. In the case of Honeyman's *Peter Pan*, this sense of knowing extends beyond simply recognising the narrative, but recognising oneself within the narrative. It begins to become clear, therefore, that Honeyman's version reinforces the imperial ideology of Barrie's text, through her process of *double localisation* that recognising oneself in the text has the potential to represent the specific identities through this same imperial lens and therefore has the potential to continue to construct identities using this lens.

6.3 The Pantomime

The use of language to indicate, and in some cases subvert, status and hierarchy on the stage draws the discussion to the concepts of heteroglossia and the grotesque, as noted in Chapter 2. I would argue that while Honeyman's pantomime superficially creating the possibility of an alternative life and in some ways moving away from the rational and juxtaposing the symbolic world with the real world, this pantomime did not achieve its full potential in destabilising the narratives of the dominant culture. In terms of the genre-characteristics of pantomime, by following this structured framework, Honeyman's *Peter Pan* participates in a genre of theatre that, through the specific genre-characteristics, reifies the hegemonic constructs of the dominant culture, and in so doing, engages with the imperialist ideology of this culture. Through the following of the pantomime structure and the broad strokes of the *Peter Pan* narrative, Honeyman's pantomime ensures that audiences are secure in the format and content of the text and thus unlikely to question the hegemonic structures within the production. Well-known features additional features not common to the *Peter Pan* tale such as the Dame and the Walkdown, reinforce the pantomime constructs, while still keeping within the confines of the narrative. The genre-characteristics reflect the ideology of the narrative as normative to the viewing audience. Further, by making use of a children's story that is fixed in the specific socio-historic period of Victorian colonialism, the requirement for added care in deconstructing and subverting the imperialist ideology in the text was necessary, especially when translating the text into the South African postcolonial and post-apartheid context. Taking into consideration that pantomime as a genre had been used as a form of indoctrination of colonialism on the native people, and to further promote British national pride in the colonies, the genre requires additional attempts at creating counter-

discourses and third spaces for engagement with imperial ideology and the dominant hegemonic culture to achieve its carnivalesque possibilities.

6.4 Double localisation

Unfortunately, Honeyman's pantomime is not able to create these counter discourses, but rather, naturalises the imperial ideology and the dominant hegemonic culture in the text through the process of *double localisation*. Taking into consideration the manner in which Honeyman uses this to draw in her audience, it becomes important to consider how this technique is used to construct and represent notions of nation and identity in Honeyman's *Peter Pan*; and it is through the inclusion and exclusion of local references that this is achieved. As has been indicated previously, this technique was used prominently by colonial settlers in their first theatrical productions as a means to draw in the native inhabitants, as well as provide a sense of connection to the British homeland, and equally so to connect South African audiences to ideologies they recognise within the South African public space.

The audience is drawn into the action through use of products that they are familiar with such as "PC game *Tomb Raider*", "*17 Magazine*" and "*Weber Mini Braai*" (Honeyman 2007). Honeyman also makes use of popular advertising catch-phrases, a technique for which she has become famous such as "*L'Oreal- because you're worth it*", and "*Klipdrift – met eish, ja*" and "*I love when you talk foreign*" (Honeyman 2007). In addition, well-known social messaging such as *Drive Alive* and sponsor advertising for Jacaranda 94.2 also make the audience feel comfortably situated.

All the examples provided above, however, are known nationally and would have been available to any South African with access to national or regional media. *Double localisation*

proposes a more intangible level of filtering, and specificity that Honeyman had targeted her production to an audience who would more readily recognise and accept elements within her production and find the humour therein without taking offence. In fact, the humour was so localised, that had the production been staged in any other part of the country, the humour may not have had quite the same effect, and in some cases may have resulted in angry reactions to stereotypical representations. *Double localisation* would imply that as opposed to targeting the production to as wide an audience as is possible and thus risking these reactions, Honeyman's production is aimed at a clearly definable segment of the South African public as discussed in Chapter 5, presenting clearly defined ideas and values that are accepted through this production by this audience. Through the process of *double localisation*, the audience that Honeyman has targeted is guided through and provided with iconic local references that are specifically identified as being relevant and appropriate to this audience. In this identification, the audience members begin to associate themselves with these references and respond favourably to them with laughter, engagement and applause. In the case of *Peter Pan*, the images that Honeyman has provided, although it has been argued that she has made use of the Disney film as her source text, ensure that the underlying ideological constructs align with the imperialist philosophy presented in Barrie's original narrative; *double localisation* invests the audience with viewing frames through which to reinterpret sites of colonial authority.

This includes stereotypes of white male superiority, gender inequality, the marginalisation of Others and use of language to determine status. The process of *double localisation* presents these stereotypes to the audience in a manner that is tolerable, and is sufficiently localised so as to make them appear naturalised and acceptable. *Double localisation* in this case, thus acts as an hegemonic construct.

6.5 Conclusion

In an analysis of Honeyman's *Peter Pan*, especially in terms of the markers of identity relating to race, gender, sexuality and language, and the representation of nation in terms of the South African postcolonial and post-apartheid nation, the hope is that Honeyman has achieved the goal of stepping beyond the imperial ideology reflected in Barrie's text. Unfortunately, however, as has been shown above, Honeyman's text seems to replicate this ideology, and is unable to make use of the subversive potential of the pantomime genre in its portrayal.

The binary image created of the Neverland being either innocent, fantastical and fleeting – an impossible child's dream; or dangerous and sinister – a world of violence and fear – does not allow for the possibility of integration, negotiation and hybridisation. The Neverland is presented as a land of dualisms, constantly placing large portions of the population on the margins of society. In the Neverland, the white characters take a central position ensuring that their needs – be they for shelter, food, or power are met. Similarly, the black characters are placed on the margins, needing to negotiate with the white characters for a space to be heard in the production. In essence, the inhabitants of the Neverland are expected to fit into this 'either/ or' world, and are presented to the audience as such – either white and innocent, or black and treacherous. The impact that this has on the representation of identity and nation through Honeyman's production of *Peter Pan* is that it continues to reinforce the colonial stereotypes of inferiority and superiority, the racial and gender divides promoted in Barrie's original text, and the dichotomous dualisms prevalent in colonial works. At no point in time does the production attempt to provide a third space within which meaningful engagements on these issues can be entertained. It could be argued that the genre within which the production is produced is in and of itself a means to encourage engagement, however,

mimicry alone cannot effect audience participation if the content of the work is counter-productive to its delivery.

In her translation of *Peter Pan*, Honeyman has not provided any form of counter-discourse to dismantle the ideological constructs present in either of her source texts, thus preserving the power-dynamics embedded therein. Further, no effort appears to have been made to destabilise the power/ knowledge axis of imperialism through the carnivalesque. Subversion in this manner could have provided opportunity for the colonial subject to renegotiate an identity that is not necessarily constituted by the authority of the coloniser's perspective of the past, present or future. Honeyman's production, therefore, not only recreates the imperialist ideology present in Barrie's text, but through the use of images from Disney, she adopts additional stereotypical icons and reinforces further dimensions of Othering and difference in her pantomime of *Peter Pan*.

The final chapter concludes this study; taking note of the deductions made in this discussion and making proposals for further study.

CHAPTER 7: CONCLUSIONS AND RECOMMENDATIONS

“...and thus it will go on, so long as children are gay and innocent and heartless.”

Peter Pan (Barrie 1999:267)

7.1 Introduction

As indicated in Chapter 1, the stories that tell South Africans who we are as a nation, are many and varied, drawing from a wide variety of sources and representing a multitude of identities within the South African context. Colonialism handed the countries affected a story. A postcolonial consciousness has allowed the colonised to reject it, and rewrite their own.

Since 1994, the so-called South African nation has been actively or passively involved in a process of nation-building led by government and a number of social and political leaders. This process has been trying to encourage unity between the different races, genders, classes, religions, and ethnicities, and is trying to build a sense of national harmony through terms such as the ‘rainbow nation’. In addition, the development a multilingual national anthem, and a multi-coloured, meaning-laden national flag; and the promotion of major sporting events, international films and theatrical productions have furthered attempts to promote South African interests globally. Locally, the focus of South African theatre has changed from the colonial renditions of canonical texts, to postcolonial sites of resistance against colonial and apartheid rule. Pantomime within this context has, however, presented a complex push-pull dynamic, in that, while the carnivalesque elements of the genre have the potential to subvert the hegemonic structures of the ruling class; the strict characteristics of the genre and the productions’ need to survive economically may impact on efforts to

undermine specific ideological positions within a given text. With these efforts in mind, this study argues that Janice Honeyman production of *Peter Pan*, through the use of the genre-characteristics of pantomime, specifically reinforces the imperialist ideology embedded in Barrie's 1904 narrative.

7.2 Chapter summary

This dissertation has explored how Janice Honeyman's pantomime, *Peter Pan*, has constructed and represented notions of nation and identity in post-apartheid South Africa.

In Chapter 1 I contextualised the environment within which Honeyman has produced her pantomime of *Peter Pan*, and the manner in which my study proceeded. I introduced the field of pantomime in South Africa, the dearth of literature in this field and the notion of nation as a unifying element within South African culture. I mapped out the research problem, question and objectives, explaining the route which this research took. In addition to this, the chapter identified the limitations of this study, and I have clarified a number of key terms necessary for engaging with the remainder of the discussions in subsequent chapters. Finally, the chapter outlined the structure of the dissertation and the argument presented.

Chapter 2 spoke specifically to the development of the genre as a British theatrical genre from *commedia dell'arte* to the *harlequinade* to the British music hall tradition, and finally mapped the conventions of traditional British pantomime today. Through an exploration of the use of pantomime as part of the imperial project, this chapter discussed the inclusion of 'local colour' as a means of making British pantomimes accessible to natives within the colonies and as a way to reinforce imperial ideological control. The chapter continued to argue, through a reading of Bakhtin's theory of the carnivalesque, that pantomime has the

potential to act as a destabilising force in undermine the hegemonic structures of the dominant classes, but that the restrictions of the genre-characteristics may act as an oppositional force and reinforce the status quo. In addition, this chapter argued that the subversive power of traditional Christmas pantomime has been further suppressed by the role of economic needs over theatrical productions, and discussed the values these forces impose on content and directors. In conclusion, the chapter raised the question as to what degree Honeyman's pantomime of *Peter Pan* was able to use the genre of pantomime to subvert the imperialist ideology within Barrie's 1904 text.

Chapter 3 expanded on the initial seeds of the theoretical argument and presents a conceptual framework for the remainder of this study. In this chapter I spoke specifically to the notions of colonialism and imperialism as they relate to British Victorian culture, and how these have impacted on the concept of nation. Furthermore, the chapter specifically considered issues in relation to colonialism and postcolonialism, ideology and hegemony, culture and identity; and engaged with the theories relating to nation. Through an exploration of postcolonial studies, I considered the process of Othering as a form of distancing the colonial Self from the native Other and Orientalism, as proposed by Said, noting how the use of centre/ margin dichotomies reinforce imperialist ideologies. The chapter then discussed Bhabha's concepts of third space, mimicry and hybridity further specifically as they apply to postcolonial studies and the negotiated relationship between the coloniser and the colonised. Equally so, the chapter discussed Bhabha's notion that nation is a narration, a story and that theatre, when telling these stories has the potential to be both an agent for change or to reinforce the hegemonic imperial structures within the narratives. In addition, I also argued that nation, as an invented tradition and myth is fragmented, that so-called nations are brought together by large-scale sporting and cultural events and engineer a sense of 'nation' in this manner. Finally, throughout this chapter, by tracing the importance of core understandings of

ideology, hegemony, and culture in relation to nation and identity, I argued that Honeyman has reinforced the imperialist ideology in the original Barrie text of *Peter Pan* in her reproduction of the narrative.

In Chapter 4, I introduced the play and context of *Peter Pan* as produced by JM Barrie in London in 1904. Specifically contextualising the production in terms of the concept of hegemonic white masculinity as it relates to the notion of nation, I argued that the *Peter Pan* narrative positions the white Victorian British man as Self and centre to the marginalised female/ child/ native Other presented in the text. This was achieved through a discussion of the origins of the *Peter Pan* text as it relates to Barrie and his relationship with the Llewellyn Davies children. In addition, the chapter considered the relationship between the Barrie play text, written in 1904, and the Disney film text, produced in 1953, and considered the translation of Barrie's text by Disney and how this text has resonated with imperialist themes within the original narrative. This analysis continued throughout the chapter, specifically in relation to the consideration of the Neverland island colony and how the narrative positions the story in the South African context and the concept of nation in terms of colonisation and apartheid. I continued to argue that the narrative asserts imperial overtones of Othering to the story including racism, classism and sexism and that these images of correspond with imperial views of the day. This chapter argued that both the Barrie and Disney texts replicate elements of imperialist ideology, specifically as it relates to the positioning of the white man as the central Self in relation to the marginalised Other represented by women, children, natives, and animals.

Chapter 5 began to answer some of the questions that had arisen and spoke specifically to Honeyman's translation of Barrie's text. Through a discussion of the concept, process and consequence of translation, this chapter outlined the problematics of translating a source text

from a source context into a target context. This discussion further suggested that Honeyman did not translate the text only from Barrie, but also made use of the 1953 animated Disney film version of the story as a source text from which to develop the new South African pantomime of *Peter Pan*. This chapter argued that through processes of reproduction and Disneyfication, Honeyman created a third version of the story that, although similar in plot to the Barrie text, shows some differentiation. Unfortunately, in terms of representation of the Other, initial analyses of race and gender show little differentiation in terms of Barrie's imperial interpretations. Finally, this chapter made reference to a newly-developed term, *double localisation*, speaking specifically to a technique used by Honeyman to filter and shape the production to meet the wants of her specific target market.

Chapter 6 developed the argument relating to Honeyman's *Peter Pan* and the manner in which her version has constructed and represented notions of South African nation and identity. Making reference to the units of analysis as adapted from Gilbert and Tompkins (1996:9), and making additional comparisons to Honeyman's 2009 production of *The Tempest*, this chapter raised questions relating to the manner in which Honeyman's production represented the stage, the set, the characters and the language of the play to construct the identity of the text and ultimately of the nation. Elements of this include the space and time, casting, identity markers of race, gender and sexuality, and dramatic language. In addition, the chapter discussed the nature of Honeyman's production in terms of the genre-characteristics of pantomime and the process of *double localisation*. Ultimately, this chapter presented the argument that Honeyman's choice to stage *Peter Pan* was ill-conceived, and has only succeeded in reinforcing imperial ideologies prevalent in Barrie's original text to an a localised audience willing to accept such a message.

7.3 Possible future avenues of study and stagings of *Peter Pan*

As was indicated in Chapter 1, little research appears to exist regarding pantomime in South Africa in the period 1914 – 1990 and given the socio-political changes of the country during this period, this may prove to be a fruitful avenue of study.

Chapter 2 makes specific reference to the use of pantomime as subversive and political theatrical tool via its links to the carnivalesque, and demonstrates that there would be potential in exploring these links in the context of South African pantomimes, specifically as South Africa is a highly politicised country.

As indicated in chapter 5, ‘alternative’ pantomime in South Africa is a growing area and includes adult and Afrikaans pantomime. As a developing branch within the genre, this may make for an interesting branch of study in the future, specifically on adult pantomime in relation to its potential to return to the carnivalesque nature of pantomime and subvert the hegemonic structures of the dominant culture.

As a continuation of this research it may be of interest to consider how Honeyman constructs and represents identity in her oeuvre of pantomimes, and whether there are vast differences or similarities in pantomimes within a defined timeframe.

7.4 Conclusions

When I began this study, it was with this intention of establishing how Janice Honeyman had chosen to translate Barrie’s *Peter Pan* into the South African context, and what her version had achieved in representing notions of identity and nation through this process.

I have investigated how the narrative and performance conventions of pantomime are manipulated to construct an ideological position in Honeyman's *Peter Pan*, and in doing so I have discovered that pantomime, rather than fulfilling its subversive potential, has become a reifying force and has lost much of its carnivalesque possibilities. Historically positioned within the subversive traditions of the carnivalesque and *commedia dell'arte*, I have determined that pantomime has a rebellious and dissident nature, and has the potential to use humour to challenge the status quo. I have argued, however, that through the imperial project, pantomime has been used to reify the values of the dominant culture: in the colonies pantomime was often the first taste of British culture to which the local colonised were exposed, and thus was used to objectify both the oppressor and the oppressed. In addition to this, I have shown that the genre currently relies heavily on commercial viability to guide the direction of its content and conceptualisation in South Africa. I have further argued throughout in this dissertation that Honeyman's pantomime has reinforced, by means of the genre-characteristics, rather than subverted the imperialist ideology within the *Peter Pan* text.

Following the discussion on pantomime, my argument moved to a contextualisation of the *Peter Pan* narrative in order to build a theoretical framework. Through an exploration of existing scholarship of Said (1979, 1994), Bhabha (1990, 1994) and Anderson (1991) relating to postcolonial theory, identity politics, nationhood and pantomime, I have learnt that nation and identity are constructed concepts, largely perpetuated and controlled by the dominant culture. I have learnt that traditions, including those of nation and some theatrical traditions, such as pantomime, are invented and are reinforced by means of hegemonic structures maintained by the dominant culture. These concepts draw heavily on the study of postcolonialism and are frequently expressed through the processes of Othering and centre/margin constructs, and reinforce the imperialist ideologies.

Tracing the argument of Othering to the *Peter Pan* narrative and the notion of white hegemonic masculinity, this study has determined that the 1904 Barrie text and the 1953 Disney adaptation both support imperialist ideologies, specifically as they relate to the positioning of the white male as the centre in relation to the marginalisation of the female, child, and natives. Further, the dissertation explored the complexities of translating a theatrical text from one ideological context, to another. In this discussion I have further argued that Honeyman made use of both the Barrie and Disney versions as source texts for her translation of *Peter Pan*, and that she made use of the processes of reproduction, Disneyfication and *double localisation* to engage her audience. In addition, I have found that in her translation, Honeyman has produced a pantomime of *Peter Pan* without attempting to subvert the imperialist ideology or offer a counter-discourse to the ideological constructs within the narrative.

In trying to interrogate the concepts of nation and identity in relation to the ideological constructs reflected in Honeyman's *Peter Pan*, and as indicated above, I have found that the Barrie text and the Disney retelling of it, both contain imperialist ideologies relating to race and gender and these remain largely unexamined by popular culture. Following this, in an analysis of Honeyman's production of the text in relation to casting, staging, representation of identity markers and dramatic language, I have determined that Honeyman's pantomime has achieved in reinforcing the imperialist ideology prevalent in Barrie's 1904 text. This analysis has revealed the following trends within Honeyman's production as it relates to the treatment of race, gender and language. Specifically, it was noted that in accordance with imperialist tradition, white men have command over all women, children and Neverland "natives", with black characters placed in positions of inferiority. Further, it is noted that black performers cast in Other roles are generally positioned in comical, supporting or submissive roles. In addition, stereotypes such as white characters are brave and deserving of

good things while black characters are as devious, untrustworthy and rude were also clearly portrayed in the production. In summation, the production ensured that white characters are placed at central positions within the narrative while black characters are placed at the margin.

As it relates to gender, the production clearly shows a polarisation and Disneyfication of female characters, and overt sexualisation of the native woman in the character of Tiger Lily. Further to this, stereotypically, women in the production are voiceless and are placed in positions of weakness requiring men to save them. This voicelessness is continued where language is used as a measure of status in the production and black characters are portrayed as uneducated and their speech is often accented, broken and basic. Specifically, the character of Tiger Lily only uses English to communicate her base sexual desires – a stereotypical representation of the colonial perspective of the native woman.

Through using a mediated translation of the text, I have determined that Honeyman's production has further Disneyfied this ideological position, naturalising it through the use of the Disneyfication and *double localisation* processes and presenting it to a targeted audience. In short, Honeyman's production has used an imperial genre (pantomime) to present a Disneyfied imperial text (*Peter Pan*) to a select postcolonial and post-apartheid audience who appear to enjoy theatrical experience thoroughly. This raises the question of the role of theatre and theatre economics in South Africa, a country where theatre for social change has been embedded in the country's history for so long.

This chapter has brought to a close a discussion on a postcolonial reading of Janice Honeyman's 2007 *Peter Pan*. In this discussion I have argued that while trying to present a so-called children's story, Janice Honeyman has inadvertently and perhaps negligently, presented a narrative to a selection of the South African public that reproduces and reinforces

the imperial ideology of the text's imperialist roots. One can only hope that future producers and directors of this, and other narratives, will take greater cognisance in representing notions of nation and identity in postcolonial and post-apartheid South Africa.

ANNEXURE 1

Janice Honeyman - Professional biography and awards			
Year	Position/ Occupation	Productions	Awards
1974 - 1987	Ad Hoc Director - Market Theatre, Alexander Theatre, Nico Malan, Windybrow, Arena Theatre, Playhouse, Little Theatre		
1988	Associate Director - PACT, Pretoria Ad Hoc Director - Royal Shakespeare Co., London	<i>Hello and Goodbye</i> (Fugard - Royal Shakespeare Company)	
1989		<i>Hard Times</i>	Best Director (Dramatic, Artistic and Literary Rights Organisation - DALRO) and Breytenbach-Epathalon
1990		<i>Have</i> (Hays – Royal Shakespeare Company)	
1991		<i>Love Letters</i> (Gurney)	Vita Award as Director of the Year
1992			
1993	Artistic Director - The Civic Theatre, Johannesburg	<i>Shadowlands</i>	Best Director (Dramatic, Artistic and Literary Rights Organisation - DALRO)
1994			
1995			
1996	Executive and Artistic Director - The Civic Theatre, Johannesburg		
1997		<i>Robin's A Cruise-Ou</i> (pantomime)	
1998		<i>Sno' White and the Seven Dofs</i> (pantomime)	
1999		<i>Cinders and her Fella</i> (pantomime)	
2000	Associate Director - Market Theatre, Johannesburg Freelance Director - Stage and TV Productions	<i>A Lad 'n a Lamp</i> (pantomime)	
2001		<i>Snow White and the Seven Dwarfs</i> (pantomime)	
		<i>Freedom Too</i>	



	Author		
		<i>The Beauty Queen of Leenane</i>	Nominated Best Director (Fleur du Cap) and Best Director (FNB Vita Award) <i>The Beauty Queen of Leenane</i>
2002		<i>Sleeping Beauty</i> (pantomime)	
		<i>Vatmaar</i>	Best Director (Fleur du Cap) <i>Vatmaar</i>
		<i>Nothing But the Truth</i> (Kani)	Best Director (Fleur du Cap) <i>Nothing But the Truth</i>
2003		<i>Jack and the Beanstalk</i> (pantomime)	
		<i>Madiba Magic</i>	
		<i>Rootz</i>	
2004		<i>Cinderella</i> (pantomime)	
		<i>Die Fledermaus</i>	
		<i>Oom Wanja/ Uncle Vanya</i> (Chekov)	Best Director (Fleur du Cap) <i>Oom Wanja/ Uncle Vanya</i>
2005		<i>Goldilocks and the Three Bears</i> (pantomime)	
		<i>Twaalfde Nag</i> (Shakespeare/ Krige)	
		<i>Exits and Entrances</i> (Fugard)	
		<i>Show Boat</i> (musical)	
2006		<i>Aladdin</i> (pantomime)	
		<i>Booitjie and the Oubaas</i> (Fugard)	
		<i>Shirley, Goodness and Mercy</i> (performed reading)	
2007		<i>Peter Pan</i> (pantomime)	
		<i>Shirley, Goodness and Mercy</i> (van Wyk)	
		<i>Doubt</i> (Stanley)	
		<i>Who's Afraid of Virginia Woolf?</i> (Albee)	
		<i>Begeerte</i>	Best Production (Kanna Klein Karoo Nasionale Kunstefees – KKNK ¹¹⁷) <i>Begeerte</i>

¹¹⁷ Klein Karoo National Arts Festival



2008		<i>Snow White</i> (pantomime)	
		<i>Starbrite</i> (Nativity)	
2009		<i>The Tempest</i> (Shakespeare)	
		<i>Pinocchio</i> (pantomime)	
		<i>I am my own wife</i> (Wright)	Best Director (Fleur du Cap) <i>I Am My Own Wife</i>
2010		<i>Nothing But the Truth</i> (Kani)	
		<i>Boys in the photograph</i> (Webber/ Elton)	
		<i>Robinson Crusoe and the Caribbean Pirates</i> (pantomime)	
2011		<i>Cinderella</i> (pantomime)	

ANNEXURE 2

For the purposes of analysis, **Table 1** provides details of the casting of each character, as well as the gender and racial make-up of the each cast member.

Table 1: Gender and racial composition of casting of characters (*arrange alphabetically*)

	Character	Performer	Race	Gender	Character Status
1	Captain Hook	Tobie Cronjé*	White	Male	Primary
2	Clementina Coconut	Mortimer Williams*	Coloured	Male	Lead
3	Ethel the Parrot	Dominique Paccant	White	Female	Support
4	Female chorus	Nacia Erasmus	White	Female	Chorus
5	Female chorus	Alina Funani	African	Female	Chorus
6	Female chorus	Rochelle Jansen	White	Female	Chorus
7	Female chorus	Dolly Louw	African	Female	Chorus
8	John Darling	Matt Counihan	White	Male	Secondary
9	Lost Boy	Ryan Flynn	White	Male	Support
10	Lost Boy	Niall Griffiths	White	Male	Support
11	Lost Boy	Bradley Searle	White	Male	Support
12	Lost Boy	Lindo Sithole	White	Male	Support
13	Michael Darling	Jaco van Rensburg	White	Male	Secondary
14	Mr Darling	James van Helsdingen	White	Male	Support
15	Mrs Darling	Marisa Bosman*	White	Female	Support
16	Nana	Stefan Carstens	White	Male	Support
17	Noo Noo	Ignatius van Heerden	White	Male	Support
18	Peter Pan	Dewald Louw *	White	Male	Lead
19	Pirate	Zak Hendrikz	White	Male	Chorus
20	Pirate	Christopher Jaftha	Coloured	Male	Chorus
21	Pirate	Xander Steyn	White	Male	Chorus
22	Pirate	Ashley Searle	White	Male	Chorus
23	Smee	Vusi Kunene*	African	Male	Secondary
24	Starkey	Andrew Webster	White	Male	Secondary
25	Tiger Lily	Kim Cloete*	Coloured	Female	Secondary
26	Tinker Bell	Hlubi Mboya*	African	Female	Primary
27	Wendy Darling	Vanessa Harris	White	Female	Lead

ANNEXURE 3

For the purpose of this analysis, **Table 2** shows a scenic breakdown of the production, with a brief description of the contents of the scene and indicating the character involvement in each scene and associated musical number. This tool is relevant in that it shows specifically the weight given to the male characters in the production, both on stage and musically. Further to this, the tool, as is discussed in 6.2.1.4.2, the selection of musical numbers speaks to both the Disneyfication and *double localisation* of Honeyman's text.

Table 2: Scenic breakdown

Scene	Characters	Musical Numbers*
Act 1		
<i>Set: Londontown</i>		
Opening and Scene 1: Londontown and London sidewalk	Wendy, John, Michael and Chorus	<ul style="list-style-type: none"> • Walking in a winter wonderland/ Zippedy doo dah/ Jingle bell rock medley (Wendy, John, Michael and chorus) • Lovely bouncy coconuts/ Summertime (Clementina Coconut)
<i>Set: The Nursery</i>		
Scene 2: The Darling Nursery, preparing for bed	Mr and Mrs Darling, Wendy, John and Michael Darling, Nana, Clementina Coconut (Peter Pan)	Born to be wild (Clementina Coconut)
Scene 3: Darling Children meet Peter Pan and Fly to Neverland	Peter Pan, Tinker Bell, Wendy, John, Michael, Nana	<ul style="list-style-type: none"> • Grace Kelly (Peter Pan) • Free to fly away (Peter Pan) • I believe I can fly (Wendy, John, Michael, Peter Pan)
<i>Set: The Neverland</i>		
Scene 4: The Pirate's Cove	Ethel the Parrot, Smee, Captain Hook, Starkey, Pirates, Congo girls	Pirate King (Captain Hook)
Scene 5: Clementina Coconut (monologue)	Clementina Coconut (screen)	
Scene 6: The Lost Boys pine for a mother	Lost Boys	Pop (Lost Boys)
Scene 7: Toodles shoots the Wendy Bird	Lost Boys, Tinker Bell, Fairies, (Wendy)	
Scene 8: Tinker Bell gossips with the fairies about Peter Pan and Wendy	Tinker Bell, Fairies	I don't feel like dancing (Tinker Bell)
Scene 9: Peter Returns to Neverland and Tinker Bell saves Wendy	Peter Pan, Tinker Bell, Lost Boys, Wendy, John, Michael	
Scene 10: The Lost Boys build a Wendy-House	Peter Pan, Tinker Bell, Lost Boys, Wendy, John,	

	Michael	
<i>Set: Red Skin Island</i>		
Scene 11: Tiger Lily and the Red Skin Babes (monologue)	Tiger Lily, Red Skin Babes (screen)	
Scene 12: Starkey and Tiger Lily meet	Tiger Lily, Starkey, Smee, Red Skin Babes	I wish I was a punk rocker (<i>Tiger Lily</i>)
Scene 13: Starkey vows to save Tiger Lily (monologue)	Starkey (screen)	It's [her] life (<i>Starkey</i>)
<i>Set: Mermaid's Lagoon</i>		
Scene 14: Summertime at Mermaid's Lagoon and Father Christmas in Neverland	Clementina, Wendy, John, Michael, Peter Pan, Tinker Bell, Lost Boys, Red Skin Babes, Pirates, Mermaids, Ethel the Parrot, Father Christmas, Christmas assistant	Dance to the music medley (All)
End Act 1		
Act 2		
Scene 15: Duets	Wendy, Peter Pan, Tiger Lily, Starkey (screen)	Breaking Free (<i>Wendy, Peter Pan, Tiger Lily, Starkey</i>)
Scene 16: Captain Hook and Smee threaten Peter Pan	Captain Hook, Smee	
<i>Set: The Home Under the Ground</i>		
Scene 17: The Pirates search for the Lost Boys	Captain Hook, Smee, Pirates	
Scene 18: Wendy tell the Lost Boys a story and the Pirates attack the Lost Boys and capture Wendy	Captain Hook, Smee, Pirates, Wendy, John, Michael	
Scene 19: Tinker Bell Saves Peter	Peter Pan, Tinker Bell	
Scene 20: Clementina and Noo noo catch-up	Clementina, Noo noo, mermaids (screen)	Fat thighs (<i>Clementina</i>)
<i>Set: Skellingbone Rock</i>		
Scene 21: Peter and Starkey save Wendy and Tiger Lily	Wendy, Tiger Lily, Captain Hook, Pirates, Peter Pan, Starkey, Mermaids	
Scene 22: Tinker Bell feels sorry for herself (Monologue)	Tinker Bell	
Scene 23: Clementina parties with the Pirates	Clementina, pirates, Congo girls (screen)	Calypso medley (<i>Clementina</i>)
<i>Set: The Nursery and the Rooftops</i>		
Scene 24: Wendy, John, Michael and the Lost Boys return home	Mr and Mrs Darling, Clementina Coconut, Peter Pan, Wendy, John, Michael, Smee, Lost Boys,	Best of both worlds (All)



	Starkey, Tiger Lily, Nana, Noo-noo	
Walk Down	All	Walkdown medley
End Act 2		

*Does not include songs of less than 30 seconds in duration

ANNEXURE 4

Table 3 provides a brief summary of how Honeyman’s *Peter Pan* specifically aligns with the conventions of the traditional pantomime (Taylor 2007:81-82). While it is not necessary for the purposes of this study to establish whether Honeyman’s *Peter Pan* is indeed a pantomime, this tool is intended to show how Honeyman has translated the narrative of *Peter Pan* to align it with the traditional conventions pantomime. In doing so, Honeyman risks reifying the hegemonic forces of the dominant culture.

Table 3: The alignment of Honeyman’s *Peter Pan* to Taylor’s conventions of traditional pantomime

	Taylor’s traditional pantomime structure	Honeyman’s <i>Peter Pan</i>
A	Prologue or opening scene between the immortals – a frontcloth scene	Honeyman’s <i>Peter Pan</i> does not hold to convention in this scene. The narrative does not make use of immortals, and the production has not included additional characters of this nature to conform to the conventions of pantomime for this purpose. The production does not make use of a prologue, and it appears that the decision was taken to include rather a large opening chorus as indicated in B.
B	Opening chorus of villagers in a song and dance routine, often fronted by the heroine – full stage.	Honeyman has kept quite closely to this convention as the opening scene of the production includes a chorus of Londontown’s people, led by the Darling children: Wendy, John and Michael. This scene includes the Londontown sets and firmly establishes the British milieu as discussed in Chapters 3 and 4.
C	The comedy character’s opening spot – full stage.	Clementina Coconut, both Dame and lead comic character, enters the stage and provides a brief outline of her role in the play and setting the scene for the remainder of the play. This is a newly devised character in terms of the narrative of <i>Peter Pan</i> and does not appear in either the Barrie or Disney version of the texts. In this way, Honeyman’s version attempts to align with the pantomime conventions quite closely. As discussed in the Chapter 6, this character follows the traditional role of a man dressed as a woman; however, in this case, this character also reinforces the stereotype of a coloured woman within the South African context.
D	The hero’s opening number/spot – full stage.	Honeyman’s <i>Peter Pan</i> offers two hero characters: the first being Peter Pan, and the second being Starkey. Whilst Pan is an obvious choice, being the lead of the plot, Starkey’s role is far more traditional in the characterization of the lead, his relationship with Tiger Lily (his heroine) and the conclusion of their sub-plot being their wedding (the Walkdown). In the hero’s opening number, Peter Pan appears to the Darling children in their nursery to hear the stories told by Mrs Darling. Charming the children through his bravery, tales

		of Neverland and song, Peter persuades the Darling children to fly away to Neverland with him.
E	The Dame's opening spot – full stage.	Here, Honeyman has transposed the positioning of the comic characters and the Dame: while Clementina Coconut is the Dame and she has appeared earlier in the production, her love interest, Smee provides various short comic interludes, acting as a minor comic character. The “it's me/ Smee” interaction between Hook and Smee offers one such comic moment in Scene 4 of the production. Other such comic roles are adopted by Ethel the Parrot and by Nana and Noo noo, the Saint Bernard dogs (skin parts) in the production.
F	A plot event such as the introduction of a McGuffin ¹¹⁸ which requires action from the hero – A new scene and set.	Honeyman does not specifically make use of a McGuffin in her <i>Peter Pan</i> . However two separate sub-plots are running parallel in this play: firstly, Tiger Lily is abducted by the Pirates who plan to tie her to Skellingbone Rock so that she drowns. This requires Starkey to save her. In Act Two, a similar abduction of Wendy from the Home under the Ground requires Peter to save her. Prior to this, however, Peter is required to take action to persuade Wendy to stay in Neverland as mother to the Lost Boys, which leads to the building of the Wendy house, and ultimately the transformation scene into the Home under the Ground.
G	A supernatural event or transformation scene which leads to a change of circumstances (and often the interval) – full stage.	The most thrilling of the set pieces is the Home under the Ground, which is revealed in Act Two. Initially, the audience sees only the Pirates with Captain Hook searching for the Lost Boys in a Forest on Neverland Island. But slowly, the stage ‘rises’ to reveal the underground home and hiding place. This scene initiates the turn of events that finally lead to the children being returned to the parents: the Lost Boys are captured and Wendy is kidnapped and taken to Skellingbone Rock to be drowned with Tiger Lily.
H	Opening of Act Two is often a dance routine or UV ballet – full stage.	Unlike the convention Taylor specify' s, Act Two in Honeyman's <i>Peter Pan</i> begins rather demurely with only the two romantic couples singing a duet, and followed by snide commentary from Hook and Smee, threatening Peter Pan the Lost Boys.
I	Everyone gathers in the new place.	The final ‘gathering’ of the production is on the London rooftops in the penultimate scene. Barring the pirates and their female compatriots, the entire cast is present, and find resolution to the plot as Mr and Mrs Darling agree to adopt the Lost Boys, Starkey and Tiger Lily announce their engagement, and Peter Pan promises to take Wendy to Neverland every year to do the spring cleaning.

118 “A McGuffin is an object that acts as a catalyst for events, such as the lamp in *Alladin*, which can produce the genie, to be stolen and recovered, or the treasure map in *Robinson Crusoe*, which is also the subject of everyone's interest and desire” (Taylor 2007: 90).



J	The Duel and resolution – full stage.	Bizarrely, has been indicated, there is no face-off or confrontation between Hook and Peter Pan in Honeyman’s version, and the antagonism between them is never resolved. On saving Wendy and Tiger Lily, Peter Pan simply returns the children to their parents in London. As has been indicated in Chapter 4, however, Honeyman’s Peter Pan is devoid of violence and conflict and the impression given is that once Peter returns to the Neverland, he and Hook will continue with their constant bickering and the war between them will never be won.
K	The Songsheet – frontcloth.	No formalized songsheet is made use of during the production; however as has been evidenced in Chapter 6 and Annexure 3, contemporary music selections have been used as a means of allowing the audience access to the production.
L	The Walkdown or Wedding – full stage.	Tiger Lily and Starkey’s wedding is the theme of the Walkdown, contrasted by the yawning divide between Peter Pan and Wendy who do not enter together. As is indicated in Chapter 4, Wendy is expected to take her bow with her family, while Peter enters alone and centre stage.

ANNEXURE 5

Table 4: Plot comparison between Walt Disney's *Peter Pan* and Janice Honeyman's *Peter Pan*.

Honeyman's Peter Pan	Characters	Disney's Peter Pan	Characters
<i>Set: Londontown:</i> Opening and Scene 1: Londontown and London sidewalk	Wendy, John, Michael and Chorus		
<i>Set: The Nursery</i>			
Scene 2: The Darling Nursery, preparing for bed	Mr and Mrs Darling, Wendy, John and Michael Darling, Nana, Clementina Coconut (Peter Pan)	The Darling Nursery, preparing for bed	Mr and Mrs Darling, Wendy, John and Michael Darling, Nana
Scene 3: Darling Children meet Peter Pan and Fly to Neverland	Peter Pan, Tinker Bell, Wendy, John, Michael, Nana	Find Peter's shadow	Peter Pan, Tinker Bell, Wendy,
		Darling Children meet Peter Pan and Fly to Neverland	Peter Pan, Tinker Bell, Wendy, John, Michael, Nana
<i>Set: The Neverland</i>			
Scene 4: The Pirate's Cove	Ethel the Parrot, Smee, Captain Hook, Starkey, Pirates, Congo girls	The Pirate's Cove on the Jolly Roger – planning Pan's demise	Smee, Captain Hook, Pirates, Crocodile
		The Pirate's Cove on the Jolly Roger – aiming to shoot Pan and Darling children from the sky with Long Tom.	Smee, Captain Hook, Pirates, Crocodile, Peter Pan, Wendy, John, Michael, Tinker Bell
Scene 5: Clementina Coconut (monologue)	Clementina Coconut (screen)		
Scene 6: The Lost Boys pine for a mother	Lost Boys		
Scene 7: Toodles shoots the	Lost Boys, Tinker Bell,	Toodles tries to shoot the Wendy	Peter Pan, Tinker Bell, Lost Boys,

Wendy Bird	Fairies, (Wendy)	Bird but Peter saves her	Wendy, John, Michael
Scene 8: Tinker Bell gossips with the fairies about Peter Pan and Wendy	Tinker Bell, Fairies		
Scene 9: Peter Returns to Neverland and Tinker Bell saves Wendy	Peter Pan, Tinker Bell, Lost Boys, Wendy, John, Michael		
Scene 10: The Lost Boys build a Wendy-House	Peter Pan, Tinker Bell, Lost Boys, Wendy, John, Michael		
<i>Set: Red Skin Island</i>			
Scene 11: Tiger Lily and the Red Skin Babes (monologue)	Tiger Lily, Red Skin Babes (screen)	Darling Brothers and Lost Boys plan an attack on the Red Skins but are attacked instead	John, Michael, Lost Boys, Red Skins
Scene 12: Starkey and Tiger Lily meet	Tiger Lily, Starkey, Smee, Red Skins Babes		
Scene 13: Starkey vows to save Tiger Lily (monologue)	Starkey (screen)		
<i>Set: Mermaid's Lagoon</i>			
Scene 14: Summertime at Mermaid's Lagoon and Father Christmas in Neverland	Clementina, Wendy, John, Michael, Peter Pan, Tinker Bell, Lost Boys, Red Skins Babes, Pirates, Mermaids, Ethel the Parrot, Father Christmas, Christmas assistant		Peter Pan, Wendy, Mermaids
		<i>Marooners' Rock:</i> Peter and Wendy save Tiger Lily from being drowned by Captain Hook	Peter Pan, Wendy, Hook, Smee, Tiger Lily
		<i>Indian Cove:</i> Celebration of Tiger Lily's safe return	Peter Pan, Wendy, John, Michael, Lost Boys, Tiger Lily, Red Skins
		<i>Jolly Roger:</i> Hook manipulates	Hook, Smee, Tinker Bell

		Tinker Bell into betraying Peter Pan's Home Under the Ground	
Scene 15: Duets	Wendy, Peter Pan, Tiger Lily, Starkey (screen)		
Scene 16: Captain Hook and Smee warn Peter Pan	Captain Hook, Smee		
<i>Set: The Home Under the Ground</i>			
		The children plan to return to London	Peter Pan, Wendy, John, Michael, Lost Boys
Scene 17: The Pirates search for the Lost Boys	Captain Hook, Smee, Pirates		
Scene 18: Wendy tell the Lost Boys a story and the Pirates attack the Lost Boys and capture Wendy	Captain Hook, Smee, Pirates, Wendy, John, Michael	The Pirates attack and capture the Lost Boys and Wendy	Captain Hook, Smee, Pirates, Wendy, John, Michael, Lost Boys
Scene 19: Tinker Bell Saves Peter	Peter Pan, Tinker Bell		
Scene 20: Clementina and Noo noo catch-up	Clementina, Noo noo, mermaids (screen)		
<i>Set: Skellingbone Rock</i>			
Scene 21: Peter and Starky save Wendy and Tiger Lily	Wendy, Tiger Lily, Captain Hook, Pirates, Peter Pan, Starkey, Mermaids		
Scene 22: Tinker Bell feels sorry for herself (Monologue)	Tinker Bell		
Scene 23: Clementina parties with the Pirates	Clementina, pirates, Congo girls (screen)		
		Jolly Roger: Hook threatens to kill the children and tells them about the bomb he left for Peter Pan.	Captain Hook, Smee, Pirates, Wendy, John, Michael, Lost Boys, Tinker Bell

		Jolly Roger: Peter saves Wendy and the children from the Pirates	Peter Pan, Captain Hook, Smee, Pirates, Wendy, John, Michael, Lost Boys, Tinker Bell
		Jolly Roger: Peter Pan defeats Hook and banishes him from Neverland	Peter Pan, Captain Hook, Smee, Pirates, Wendy, John, Michael, Lost Boys, Tinker Bell, Crocodile.
<i>Set: The Nursery and the Rooftops</i>			
Scene 24: Wendy, John, Michael and the Lost Boys return home	Mr and Mrs Darling, Clementina Coconut, Peter Pan, Wendy, John, Michael, Smee, Lost Boys, Starkey, Tiger Lily, Nana, Noo-noo	The children return to the Nursery.	Mr and Mrs Darling, Wendy, John, Michael, Nana
Walk Down	All		

SOURCES CONSULTED

- Aaltonen, S. 1996. Rewriting representations of the foreign: the Ireland of Finnish realist drama. *Joensuu University Press*: 103-122.
- Africana Encyclopaedia. [O]. Apartheid, social and political policy of racial segregation and discrimination enforced by white minority governments in South Africa from 1948 to 1994. Available:
<http://www.africanaencyclopedia.com/apartheid/apartheid.html>. Accessed: 20 March 2012.
- African Footprint. 2010. [O]. *Richard Loring's African Footprints*. Available:
<http://www.africanfootprint.com/>. Accessed: 13 June 2010.
- Anderson, B. 1991. *Imagined communities: reflections on the origin and spread of nationalism*. Edition rev. and extended ed. (2nd Ed). New York: Verso.
- Anderson, MP. 1998. The idea of commedia in the twentieth century. *Theatre Research International*, 23(2):167-173.
- Alexander, N. 2001. Language politics in South Africa. In Bekker, SB, Dodds, M, & Khosa, MM (eds). *Shifting African identities*. Pretoria: Human Sciences Research Council.
- Artslink.co.za News. 2010. [O]. *Nothing but the truth*. Available:
http://www.artlink.co.za/news_article.htm?contentID=25269. Accessed: 13 June 2010.
- Ashcroft, B, Griffiths, G & Tiffin, H (eds). 1995. *The postcolonial studies reader*. London: Routledge.
- Ashcroft, B, Griffiths, G & Tiffin, H (eds). 2006. *The postcolonial studies reader*. 2nd Edition. London: Routledge.
- Ashcroft, B. 2001. *Post colonial transformation*. London: Routledge.
- Ashcroft, B, Griffiths, G, & Tiffin, H. 2002. *The empire writes back*. London: Routledge.
- Bakhtin, MM. 1984. *Rabelais and his world*. Translated by Hélène Iswolsky. Indiana: Indiana University Press.
- Barker, KMD. 1987. Dance and the emerging music hall in the provinces. *Dance Research: The Journal of the Society for Dance Research*, 5(2):33-42.
- Barrie, JM. 1904. *Peter Pan or the boy who would not grow up*. United Kingdom: [sn].
- Barrie, JM. 1999. *Peter Pan and Wendy*. New York: Random House.
- Barba, E & Fowler, R. 1990. Four spectators. *The Drama Review*, 34(1):96-101.
- Bates, A (ed). 1906. *The drama: its history, literature and influence on civilization*. London: Historical Publishing Company.
- Baucom, I. 1967. *Out of place: englishness, empire, and the locations of identity*. New Jersey: Princeton University Press.
- Bell, E, Haas, L, & Sells, L. 1995. *From mouse to mermaid: the politics of film, gender, and culture*. Bloomington: Indiana University Press.
- Belsey, C. 1980. *Critical practice*. London: Methuen.

- Berggreen, SC & Lustyik, K. 2003. *Multiculturalism vs. Disneyfication: how Disney retells multicultural stories as unicultural tales*. The Broadcast Education Association 48th Annual Convention, April 2003: Open Category.
- Bhabha, H. 1988. The commitment to theory. *New formations*, 5:5-23.
- Bhabha, H. 1990. *Nation and narration*. London: Routledge.
- Bhabha, H. 1994. *The location of culture*. New York: Routledge.
- Bharucha, R. 1993. *Theatre and the world: performance and the politics of culture*. London: Routledge.
- Biggins, D. 2010. [O]. *Anglo-boer war*. Available: <http://www.angloboerwar.com/>. Accessed: 13 June 2010.
- Birkin, A. 1979. *JM Barrie and the lost boys: the love story that gave birth to Peter Pan*. London: Constable.
- Blackford, H. 2005. Mrs Darling's scream: the rites of Persephone in Peter and Wendy and Wuthering Heights. *Studies in the Humanities*, 32(2):116-144.
- Brennan, T. 1990. The National longing for form in Ashcroft, B, Griffiths, G & Tiffen, H. (eds). 1995. *The postcolonial studies reader*. London: Routledge.
- Brewer, M. 2007. Peter Pan and the white imperial imaginary. *NTQ*, 23(4):387-392.
- Broadbent, RJ. 2004. [O]. *A history of pantomime*. Available: <http://www.gutenberg.org/files/13469/>. Accessed: 05 July 2009.
- Butts, D. 1995. The beginnings of Victorianism in *Children's literature: an illustrated history*. Edited by P Hunt. Oxford: Oxford University Press.
- Byrnes, RM (ed). 1996. *South Africa: a country study*. Washington: GPO for the Library of Congress.
- Cartmell, D & Whelehan, I. 2001. "To die would be an awfully big adventure": the enigmatic timelessness of *Peter Pan's* adaptations. *Cadernos de Tradução*, 1(7):93-108.
- Case, SE. 1988. *Feminism and theatre*. London: Macmillan.
- Chaffee, J. 2010. [O] *Judith Chaffee's commedia website*. Available: <http://www.commedia-dell-arte.com/>. Accessed: 29 May 2010
- Chandler, D. 2003. [O]. Notes on 'The Gaze'. Available: <http://0-www.aber.ac.uk.innopac.up.ac.za/media/Documents/gaze/gaze01.html>. Accessed: 9 July 2012.
- Chin, D. 1989. Interculturalism, postmodernism, pluralism. *Performing Arts Journal*, The Interculturalism Issue, 11(3):163-175.
- Christmas Carols. [O]. Available: <http://atschool.eduweb.co.uk/carolrb/christmas/xcarols.html>. Accessed: 26 August 2009.
- City of Johannesburg. 2009. [O]. *Peter Pan gets Honeyman treatment*. Available: <http://www.joburg.org.za/content/view/1500/193/>. Accessed: 05 July 2009.
- Classic Feel. 2011. [O]. *South African The Tempest*. Available: http://www.classicfeel.co.za/index.php?option=com_content&view=article&id=82%3Asouth-african-the-tempest&Itemid=66. Accessed: 29 December 2011.
- Comaroff, J & Comaroff, J. 1986. Christianity in South Africa. *American Ethnologist*. 13(1):1-22.
- Comaroff, J. Images of empire, contests of conscience: models of colonial domination in South Africa. *American Ethnologist*, 16(4):661-685.

- Connell, RW & Messerschmidt, JW. 2005. Hegemonic masculinity: rethinking the concept. *Gender and Society*, 19(6):829-859.
- Coupland, N. 2009. Dialect style, social class and metacultural performance: the pantomime dame in Coupland, N, & Jaworski, A (eds). 2009. *The New Sociolinguistics Reader*. Palgrave Macmillan: 311-325.
- Creswell, JW. 2007. *Qualitative inquiry and research design: choosing among five approaches*. Thousand Oaks: Sage Publications.
- Curthoys, A. & Docker, J. 2001. *Genocide: definitions, questions, settler-colonies in Aboriginal History*, 25:1-5.
- Dagut, S. 2000. Gender, colonial "women's history" and the construction of social distance: middle-class British women in later nineteenth-century South Africa. *Journal of Southern African Studies*, 26(3):555-572.
- Dake, AW. 2005. Grown-up and done for: coming-of-age in Treasure Island and Peter Pan and the portrayal of this process in their film . *University of Tennessee Honours Thesis Projects*.
- Davis, JH & Watkins, MJL. 1960. *Children's theatre*. New York: Harper & Row.
- Day, G. & Thompson, A. 2004. *Theorising nationalism*. Hampshire: Palgrave MacMillan.
- Deacon, WA. 2005. Disney's pirates as anti-piracy: promoting family values and morals through an unlikely group of villains and knaves. *Lehigh Student Award Winners*. Available: <http://0-jsaw.lib.lehigh.edu>. Accessed: 19 April 2012.
- Dennil, B. 2010. Panto kept ship-shape. *The Citizen*. 10 November 2010. Available: <http://www.citizen.co.za/citizen/content/en/citizen/lifestyle-features?oid=150571&sn=Detail&pid=40&Panto-kept-ship-shape>. Accessed: 02 December 2010.
- Deszcz, J. 2002. Beyond the Disney spell, or escape into pantoland. *Folklore*. 113:83-101.
- Dimen, M. 2005. Dark continents: psychoanalysis and colonialism. *International Journal of Psycho-Analysis*. 86:217-221.
- Downes, B. 2004. Draining the sea by filling the graves: investigating the effectiveness of indiscriminate violence as a counterinsurgency strategy. *Civil Wars*, 9(4):420-444.
- Dundes, L. 2001. Disney's modern heroine Pocahontas: revealing age-old gender stereotypes and role discontinuity under a façade of liberation. *The Social Sciences Journal*, 38:353-365.
- During, S. 2005. *Cultural studies: a critical introduction*. London: Routledge
- Ellis, S. 2008. Christmas at the pantomime. *British Heritage*, 28(6):34-38.
- Ellwood, W. 1998. Inside the Disney dream machine. *New Internationalist*, 308.
- Encyclopaedia Britannica.[O]. *Ireland*. Available: <http://www.britannica.com/EBchecked/topic/293754/Ireland>. Accessed 05 July 2009.
- Ewald, LA. 2005 Commedia dell'arte academica. *College Teaching*, 53(3):115-119.
- Fantasia, JV. 1996. *Entrepreneurs, empires and pantomimes*. Sydney: University of Sydney, Dept of English.
- Fortier, M. 2002. *Theory/ theatre: an introduction*. (2nd Ed). New York: Routledge.
- Fourie, PJ. 2001. *Media studies, volume one: institutions, theories and issues*. Lansdowne, South Africa: Juta Education.

- Frow, G. 1985. *Oh, yes it is! A history of pantomime*. London: British Broadcasting Corporation.
- Gabriel, M & Goldberg, E (dirs) & Pentecost, J (prod). 1995. *Pochahantos* [Film]. Walt Disney Feature Animation.
- Garton, S. 2002. The scales of suffering: Love, death and Victorian masculinity (19th-century Australia, gender culture). *Social History*, 27(1):40-58.
- Geronimi, C, Jackson, W, & Luske, H (dirs) & Disney, W (prod). 1953. *Peter Pan*. RKO Pictures.
- Gibson, NC. 2003. *Fanon: the postcolonial imagination*. Cambridge: Polity Press in ass. Blackwell Publishing Ltd.
- Gilbert, H. & Tompkins, J. 1996. *Postcolonial drama: theory, practice, politics*. London: Routledge.
- Giliomee, H. 1983. Constructing Afrikaner nationalism. *Journal of Asian and African Studies*, 18(1-2):83-98.
- Giroux, H.A. 1999. *The mouse that roared: Disney and the end of innocence*. Lanham, MD: Rowman & Littlefield.
- Goldstein, RJ. 1998. Fighting French censorship, 1815-1881. *The French Review*, 71, 5:785-796.
- Goble, T & Rae, A. 2009. [O]. Interview with Janice Honeyman. *Up your arts Blogs*. Available: <http://blogs.warwick.ac.uk/upyourarts/>. Accessed: 05 July 2009.
- Hall, S. 1985. Signification, representation, ideology: Althusser and the post-structuralist debates. *Critical studies in mass communications*. 2(2):91-114.
- Hall, S. 1990. Cultural identity and diaspora. *Diaspora and visual culture: representing Africans and Jews*: 21-33.
- Hartnoll, P. 1980. *A concise history of the theatre*. Great Britain: Thames and Hudson.
- Hauptfleisch, T. 1987. Beyond street theatre and festival: the forms of South African theatre. *Maske und Kothurn* 33(1-2):175-188.
- Hauptfleisch, T. 2007. The shaping of South African theatre: an overview of major trends. In Arndt, S & Berndt, K. *Words and worlds. African writing, literature, and society – a commemorative publication in honor of Eckhard Breiting*. Africa World Press.
- Hawthorn, G. 2001. The promise of 'civil society' in the South. In *Civil society: history and possibilities*. Kaviraj, S. & Khilnani. Cambridge, S. (eds.). Cambridge University Press.
- Hayman, D. 1983. Toward a mechanics of mode: Beyond Bakhtin. *A Forum on Fiction*, 16(2):101-120.
- Henning, E. 2004. *Finding your way in qualitative research*. Pretoria: Van Schaik Publishers.
- Hobsbawm, EJ. 1983. *Nations and nationalism since 1780: programme, myth, reality*. Cambridge: Cambridge University Press London.
- Honeyman, J (dir). 2007. *Peter Pan*. Joburg Civic Theatre.
- Honeyman, J (dir). 2009. *The Tempest*. Baxter Theatre Centre.
- Holbrook, MB. 2001. Time Square, disneyphobia, hegemickey, the Ricky principle, and the downside of the entertainment economy: It's Fun-Dumb-Mental. *Marketing Theory*. 1(2):139-163. Sage: California.

- Honko, L. 1996. Epic and identity: national, regional, communal, individual. *Oral Tradition*, 11(1):18-36.
- Hooper, E. 1952. Drama and the Arts. *Los Angeles Times*, 11 May 1952:11
- Hunt, P. 1995. *Children's literature: an illustrated history*. Oxford: Oxford University Press.
- Hurley, DL. 2005. Seeing white: children of colour and the Disney fairy tale princess. *The Journal of Negro Education*, 74(3):221-232.
- Hyam, R. 1991. *Empire and sexuality*. Manchester: Manchester University Press in Jahoda, G. 1999. *Images of savages: Ancient roots of modern prejudice in western culture*. London: Routledge.
- Its-behind-you.com. 2009. [O]. *The history and tradition*. Available: <http://www.its-behind-you.com/history.html>. Accessed: 05 July 2009.
- Jacobson, J. 1997. Perceptions of Britishness. *Nations and Nationalism*, 3(2):181-199.
- Jahoda, G. 1999. *Images of Savages: Ancient roots of modern prejudice in western culture*. London: Routledge.
- Jones, D & Watkins, T. (eds). 2000. *A necessary fantasy?: the heroic figure in children's popular culture*. New York: Garland Publishing, Inc.
- Kaplan, C. 1984. The only native British art form. *The Antioch Review*, "Divine Goalie" *Sport and Religion*, 4(3):266-276.
- Kavey, AB & Friedman, LD (eds). 2009. *Second star to the right: Peter Pan in the popular imagination*. New Jersey: Rutgers University Press.
- Kendal, R. 2009. [O]. Shirley, Goodness and Mercy. Available: <http://entertainment.iafrica.com/artzine/theatre/82927.html>. Accessed: 10 August 2009.
- Kennedy, E. 1979. "Ideology" from Destutt De Tracy to Marx. *Journal of the History of Ideas*, 40(3):353-368.
- Keuris, M. 2004. Found in translation: Chekhov revisited by Reza de Wet and Janet Suzman, *Journal of Literary Studies* 20(1):148-164.
- Kingsolver, B. 2007. *The Poisonwood Bible*. London: Faber and Faber Limited.
- Koenderman, T. 2009. *South African & SADC media facts*. OMD: Sandown.
- Kruger, M. 1997. *Tradisionele elemente en kontemporêre tendense in die pantomime – 'n teater-historiese ondersoek*. Stellenbosch: University of Stellenbosch.
- Kruger, M. 2000. English pantomime: reflections on a dynamic tradition. *South African Theatre Journal*, 14:146-173.
- Kruger, M. 2003. Pantomime in South Africa: the British tradition and the local flavour. *South African Theatre Journal*, 17:129-152.
- Krueger, AR. 2008. Experiments in freedom: representations of identity in new South African drama. An investigation into identity formations in some post-apartheid play-texts published in English by South African writers, from 1994-2007. Doctoral Thesis, University of Pretoria, Pretoria.
- Kumar, M. 2000. Postcolonial theory and crossculturalism: collaborative 'signposts' of discursive practices. *Journal of Educational Enquiry*, 1(2):82-92.
- Lacroix, C. 2004. Images of animated others: the orientalizing of Disney's cartoon heroines from The Little Mermaid to The Hunchback of Notre Dame. *Popular Communication*, 2(4):213-229.
- Landow, G.P. 2009. [O]. *The Victoria web*. Available:

- <http://www.victorianweb.org/index.html>. Accessed: 10 August 2009.
- Langslands, R. 1999. Britishness or Englishness? The historical problem of national identity in Britain. *Nations and Nationalism*, 5(1):53-69.
- Leach, R. 1980. *Harrap's theatre workshop: pantomime*. London: Harrap.
- Lime Light Scripts. 2008. [O]. *The history of British pantomime*. Available: <http://www.limelightscripts.co.uk/scripts/history.htm>. Accessed: 05 July 2009.
- Lipman-Blumen, J. 1976. Toward a homosocial theory of sex roles: an explanation of the sex segregation of social institutions. *Signs, Women and the Workplace: The Implications of Occupational Segregation*, 1(3):15-31.
- Lipton, M. 2007. Celebrity versus tradition: "branding" in the modern British pantomime. *NTQ* 23:2. Cambridge University Press.
- Lo, J & Gilbert, H. 2002. Toward a topography of cross-cultural theatre praxis. *TDR* (1988-), 46(3):31-53.
- Lowe, L. 1993. Literary nomadics in francophone allegories of postcolonialism: Pham Van Ky & Tahar Ben Jelloun. *Yale French Studies*, 82, *Post/ Colonial Conditions: Exiles, Migrations, and Nomadisms*, 82(1):43-61.
- Lucas, D & Christie, CA (prod). 2010. The boys in the photograph. *Carte Blanche*. Multichoice. 23 May 2010.
- Macedo, D. 2009. The colonialism of the English only movement. *Educational Researcher*, 29(3):15-24.
- Macey, D. 2000. *The penguin dictionary of critical theory*. England: Penguin Books.
- Mander, R. & Mitchenson, J. 1973. *Pantomime: A Story in Pictures*. New York: Taplinger.
- Mail and Guardian. 2010. [O]. Manto Tshabalala-Msimang dies. *Mail and Guardian Obituaries*. Available: <http://www.mg.co.za/article/2009-12-16-manto-tshabalalamsimang-dies>. Accessed: 06 December 2010.
- Maybin, J. 2003. Language, struggle and voice: The Bakhtin/ Volosinov writings. In Wetherell, M, Taylor, S, & Yates, S (eds). *Discourse theory and practice: a reader*. London: Sage Publications Ltd.
- Mazrui, AAA. 2005. The re-invention of Africa: Edward Said, V. Y. Mudimbe, and Beyond. *Research in African Literatures*, 36(3):68-82.
- McClintock, A. 1995. The lay of the land: geneologies of imperialism. In McClintock, A (ed). *Imperial leather: race, gender, and sexuality in the colonial conquest*. New York: Routledge.
- McGarry, K. 2005. Passing as a "lady": nationalist narratives of femininity, race, and class in elite Canadian figure skating. *Genders*, 41.
- McRae, L. 2002. The Postmodern Prometheus: collective, experience and the carnivalesque. *Transformations*, 3:1-12.
- Meyer, KE. 2000. An Edwardian Warning: The Unraveling of a Colossus. *World Policy Journal*, 17(4):47-57.
- Meredith, P. 1998. *Hybridity in the third space: rethinking bi-cultural politics in Aotearoa/New Zealand*. Paper presented to Te Oru Rangahau Maori Research and Development conference, 7-9 July 1998, Massey University.
- Min-ha, TT. 1995. No master territories in Ashcroft, B, Griffiths, G & Tiffen, H (eds). 1995. *The postcolonial studies reader*. London: Routledge.
- Miyoshi, M. 1993. A borderless world? From colonialism to transnationalism and the decline of the nation-state. *Critical Inquiry*, 19(4):726-751.

- Mtengwana, T. 2011. [O]. *Cast starts panto rehearsals*. Available: http://www.joburg.org.za/index.php?option=com_content&task=view&id=1717&Itemid=193. Accessed: 29 December 2011.
- Moira de Swardt. [O]. *Jock of the Bushveld, The Musical*. *Artslink*. Available: http://www.artlink.co.za/news_article.htm?contentID=25501. Accessed: 04 December 2010.
- Moncho, K. 2009. [O]. *An African take on Peter Pan*. Available: 04 www.tonight.co.za/index.php?fSectionId=352&fArticleId. Accessed: 10 August 2009.
- Mooney, J. 2009. [O]. Annotation. Available: <http://athena.english.vt.edu/~jmooney/3044annotationsp-z/sunneversets.html>. Accessed: 10 August 2009.
- Morin, K.M. 1998. British women travellers and constructions of racial difference across the nineteenth-century American west. *Transactions of the Institute of British Geographers*, New Series, 23(3):311-330.
- Motloug, M. 2007. [O]. Jacaranda FM CEO shares his vision for station. *Marketingweb*. Available: <http://www.marketingweb.co.za/marketingweb/view/marketingweb/en/page72308?oid=84052&sn=Marketingweb+detail>. Accessed: 06 December 2010.
- Mulvey, L. 1975. Visual Pleasure and Narrative Cinema. *Screen*, 16(3):6-18.
- Mydurbaninfo.com. 2010. [O]. Available: <http://durban.mydestinationinfo.com/en/events/peter-pan-adult-pantomime-9-november-2010>. Accessed: 09 November 2010.
- Nagel, J. 1998. Masculinity and nationalism: gender and sexuality in the making of nations. *Ethnic and Racial Studies*, 21(2):242-269.
- National Arts Festival. 2009. [O]. Available: <http://www.nationalartsfestival.co.za/>. Accessed: 10 August 2009.
- Nemetz, PL & Christensen, SL. 1996. The challenge of cultural diversity: harnessing a diversity of views to understand multiculturalism. *The Academy of Management Review*, 21(2):434-462.
- Nosotro, R. 2008. [O]. *Introduction to Africa*. HyperHistory.net. Available: http://www.hyperhistory.net/apwh/essays/intro/intro_africa.htm. Accessed: 11 December 2010.
- Ohmer, S. *Disney's Peter Pan: gender, fantasy and industrial production in Kavey, A B & Friedman LD. 2009 (eds). Second star to the right: Peter Pan in the popular imagination*. Rutgers University Press: New Jersey.
- Olneck, MR. 1990. The recurring dream: symbolism and ideology in intercultural and multicultural education. *American Journal of Education*, 98(2):147-174.
- Pantomime Mime 2009. [O]. *History*. Available: <http://www.pantomimes-mimes.com/pantomime-history.html><http://www.pantomimes-mimes.com/pantomime-history.html>). Accessed: 26 August 2009.
- Pavis, P. 1992. *Theatre at the crossroads of culture*. London: Routledge.
- Pavis, P. 2001. Theatre studies and interdisciplinarity. *Theatre Research International*. 26(2) 153-163
- Pels, P. 1997. The anthropology of colonialism: culture, history, and the emergence of western governmentality. *Annual Review of Anthropology*, 26:163-183.
- Pinkus, J. 2012. [O]. *Subject positions and positioning*. Available: <http://www.massey.ac.nz/~alock/theory/subpos.htm>. Accessed: 17 March 2012.

- Preston, PW. 1997. *Political/ cultural identity: citizens and nations and a global era*. London: Sage Publications.
- Port Elizabeth Opera House. 2011. [O]. *The History*. Available: <http://www.peoperahouse.co.za/content.asp?pageID=30&cache=12%2F29%2F2011+3%3A58%3A13+PM>. Accessed: 29 December 2011.
- Posel, D. 2001. What's in a name? Racial categorisations under apartheid and their afterlife. *Transformation*, 47:50-74.
- QDos Entertainment PLC [O]. Welcome to the world of QDos Entertainment PLC. Available: <http://www.QDosentertainment.com/about.php>. Accessed: 16 March 2012.
- Ramos, RF. 2000. [O]. Homi Bhabha: the process of creating culture from the interstitial, hybrid perspective. Available: <http://rowenasworld.org/essays/newphil/bhabha.htm>. Accessed 27 April 2009.
- Reason, M. 2003. Archive or Memory? The Detritus of Live Performance. *NTQ*. 19(1):82-89
- Rich, P. 1984. Apartheid and the Decline of the Civilization Idea: An Essay on Nadine Gordimer's "July's People" and J. M. Coetzee's "Waiting for the Barbarians". *Research in African literatures*, 15(3):365-393.
- Rose, J. 1984. *The case of Peter Pan or the impossibility of children's fiction*. London: The MacMillan Press Ltd.
- Rubin, D. 1998. *Encyclopaedia of contemporary theatre. USA and Canada: Routledge:286-287*.
- Rugby World Cup 1995. 2009. [O]. Available: <http://www.wru.co.uk/296.php>. Accessed: 10 August 2009.
- Rutherford, J. 1990. The Third Space. Interview with Homi Bhabha. In: *Ders. (Hg): Identity: Community, Culture, Difference*. London: Lawrence and Wishart, 207-221.
- Sadoff, DF. 1978. Mythopoeia, the Moon, and Contemporary Women's Poetry. *The Massachusetts Review*, 19(1):93-110
- Said, EW. 1979. *Orientalism*. London. Routledge.
- Said, EW. 1994. *Culture and imperialism*. London: Vintage.
- Sarlós, RK. 1984. Performance reconstruction: the vital link. *The Drama Review*, 28(3):3-8.
- Sassen, R. 2008. *My view: Snow White*. Artslink.co.za. 11 March 2008. Available: http://www.artlink.co.za/news_article.htm?contentID=6656. Accessed: 02 December 2010.
- Schacker, J. 2007. Unruly tales: ideology, anxiety, and the regulation of genre, *Journal of American Folklore*, 120.478:381-401.
- Schechner, R. 1985. *Between theatre and anthropology*. Pennsylvania: University of Pennsylvania Press.
- Schwarz, R. 2009. [O]. What is ideology. Available: <http://www.rolfsschwarz.com/>. Accessed: 18 August 2009.
- Shakespeare, W. 1979. *A midsummer night's dream*. Edited by HF Brooks. London: Methuen & Co. Ltd.
- Shuttleworth, S. 2003. The psychology of childhood in Victorian literature and medicine in Small, H & Tate, T (ed). *Literature, science, psychoanalysis, 1830-1970: Essays in humour of Gillian Beer*. Oxford: Oxford University Press.

- Sim, S & Van Loon, B. 2001. *Introducing critical theory*. Cambridge: Icon.
- Shepherd, S. 1999. Blood, thunder and theory: arrival of English Melodrama. *Theatre Research International*. 24(2):145-151.
- South African Advertising Research Foundation (SAARF). 2010. [O]. Publication of SAARF AMPS® 2005. Available: <http://www.saarf.co.za/newsreleases.htm>. Accessed: 04 December 2010.
- South Africa's National Anthem. 2009. [O]. *Nkosi Sikelel' iAfrika*. Available: <http://www.anc.org.za/misc/nkosi.html>. Accessed: 25 April 2009.
- South African Tourism. 2009. [O]. The rainbow nation. Available: <http://www1.southafrica.net/Cultures/sv-SE/consumer.southafrica.net/Why+South+Africa/Our+Nation/The+Rainbow+Nation.htm>. Accessed: 25 April 2009.
- Spivak, GC. 1988. Can the subaltern speak in Nelson, C & Grossberg, L (eds). *Marxism and the interpretation of culture*. London: Macmillan.
- Springer, H. 2007. Barrie's Peter Pan (James M. Barrie), *The Exlicator*, 65(2):96-100.
- Stanford Encyclopedia of philosophy (SEP). [O]. Available: <http://plato.stanford.edu/entries/>. Accessed 27 April 2009.
- Stathaki, A. 2009. Adaptation and performance of Greek drama in Post-apartheid South Africa. Doctoral Thesis, University of Toronto, Toronto.
- Stead, S. 2009. Peter Pan: A fabulous family musical [Programme]. Elizabeth Sneddon Theatre. 8 December 2009 – 10 January 2010.
- Stoler, AL. 1997(a). Carnal knowledge and imperial power in Lancaster, RN. & di Leonardo, M. 1997. *The Gender Sexuality Reade*. London: Routledge.
- Stoler, AL. 1997(b). Making the empire respectable: the politics of race and sexual morality in twentieth-century colonial cultures. *Cultural politics*. 11:344-373.
- Taylor, M. 2007. *British pantomime performance*. London: Intellect Books.
- Taib, MIM. 2012. [O]. The voicelessness of (Subaltern) Malay women. *The Reading Group*. Available: <http://www.thereadinggroup.sg/Articles/The%20Voiceless%20of%20%28Subaltern%29%20Malay%20Women.pdf>. Accessed: 24 March 2012.
- The Collins Paperback English Dictionary. 1986. London: Collins.
- The Internet Movie Database. [O]. *Finding Neverland*. Available: <http://www.imdb.com/title/tt0308644/plotsummary>. Accessed: 04 December 2010.
- The Internet Movie Database. 2010. [O]. *Hook*. Available: <http://www.imdb.com/title/tt0102057/>. Accessed: 04 December 2010.
- The Internet Movie Database. 2010. [O]. *Peter Pan*. Available: <http://www.imdb.com/title/tt0046183/>. <http://www.imdb.com/title/tt0046183/>. Accessed: 04 December 2010.
- The Internet Movie Database. 2010. [O]. *Peter Pan* (2003). Available: <http://www.imdb.com/title/tt0316396/>. Accessed: 04 December 2010.
- Thompson, FML. 1981. Social control in Victorian Britain. *The Economic History Review, New Series*, 34(2):189-208
- Tosh, J. 1994. What should historians do with masculinity? Reflections on nineteenth-century Britain. *History Workshop*, 38:179-202.
- Tsotsi Films. 2009. [O]. *Tsotsi*. Available: <http://www.tsotsi.com/english/index.php?m1=film>. Accessed: 13 June 2009.
- University Press Inc. 2008. [O] *Ancient Greece*. Available: Accessed 29 May 2010.

- Varty, A. 2007. Locating Neverland: Peter Pan and parlour games, *NTQ* 23:4, Cambridge University Press.
- Van Zyl, M. 2011. Are Same-Sex Marriages UnAfrican? Same-Sex Relationships and Belonging in Post-Apartheid South Africa. *Journal of Social Issues*, [67\(2\)](#)
- Vaughan, AT. 1988. Caliban in the “third world”: Shakespeare’s Savage as socio-political symbol. *The Massachusetts Review*, 29(2):289-313.
- Waterman, J. 1978. Who says pantomime is dead? *The Listener*. London: 826-7.
- Weaver-Hightower, R. 2007. *Empire islands: castaways, cannibals, and fantasy conquests*. Minneapolis: University of Minnesota Press.
- White, DR & Tarr, CA. 2006. *JM Barrie’s Peter Pan in and out of time*. Lanham, Maryland, Toronto, Oxford: The Scarecrow Press, Inc.
- Williams, R. 1977. *Marxism and literature*. Oxford: Oxford University Press.
- Wilson, A. 2000. Hauntings: anxiety, technology, and gender in Peter Pan (1), *Modern Drama*, 43(4):595-612.
- Wilson, C. 1965. Economy and society in late Victorian Britain. *The Economic History Review, New Series*, 18(1):183-198.
- Windholz, AM. 1999. An emigrant and a gentleman: imperial masculinity, British magazines, and the colony that got away. *Victorian Studies*, 42(4):631-658.
- Yeoman, A. 1998. *Now or Neverland: Peter Pan and the myth of eternal youth*. Toronto, Canada: University of Toronto Press.
- Zipes, J. 1995. Breaking the Disney spell in Bell, E, Haas, L, Sells, L (eds). 1995. *From mouse to mermaid: the politics of film, gender, and culture*. Bloomington: Indiana University Press.

Listing of Janice Honeyman’s annual pantomimes (1997-2011)

- Honeyman, J (dir). 1997. Robin's A Cruise-Ou*
- Honeyman, J (dir). 1998. Sno' White and the Seven Dofs*
- Honeyman, J (dir). 1999. Cinders and her Fella*
- Honeyman, J (dir). 2000. A Lad 'n a Lamp*
- Honeyman, J (dir). 2001. Snow White and the Seven Dwarfs*
- Honeyman, J (dir). 2002. Sleeping Beauty*
- Honeyman, J (dir). 2003. Jack and the Beanstalk*
- Honeyman, J (dir). 2004. Cinderella*
- Honeyman, J (dir). 2005. Goldilocks and the Three Bears*
- Honeyman, J (dir). 2006. Aladdin*
- Honeyman, J (dir). 2007. Peter Pan*
- Honeyman, J (dir). 2008. Snow White*
- Honeyman, J (dir). 2009. Pinocchio*
- Honeyman, J (dir). 2010. Robinson Crusoe and the Caribbean Pirates*
- Honeyman, J (dir). 2011. Cinderella*